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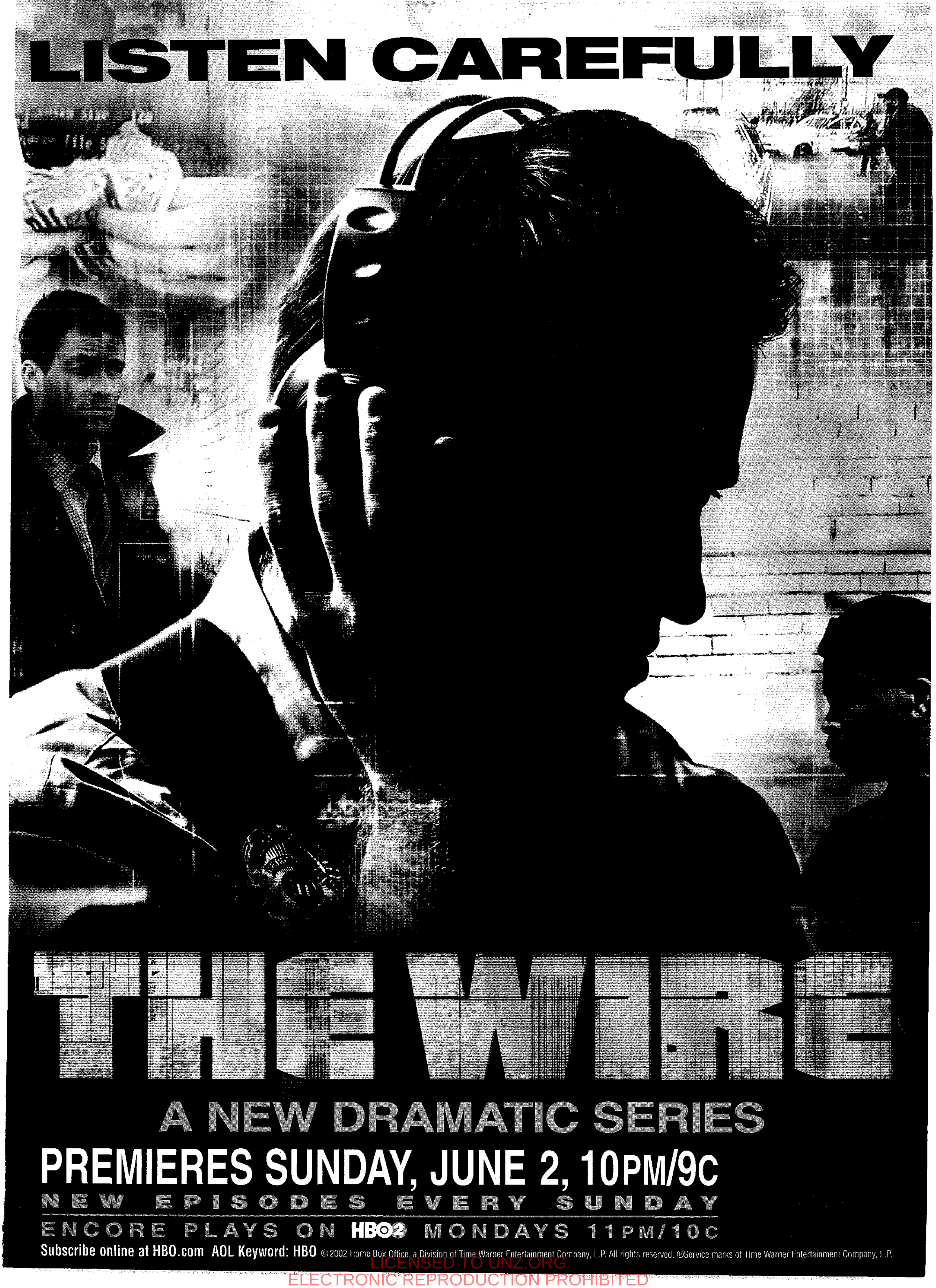
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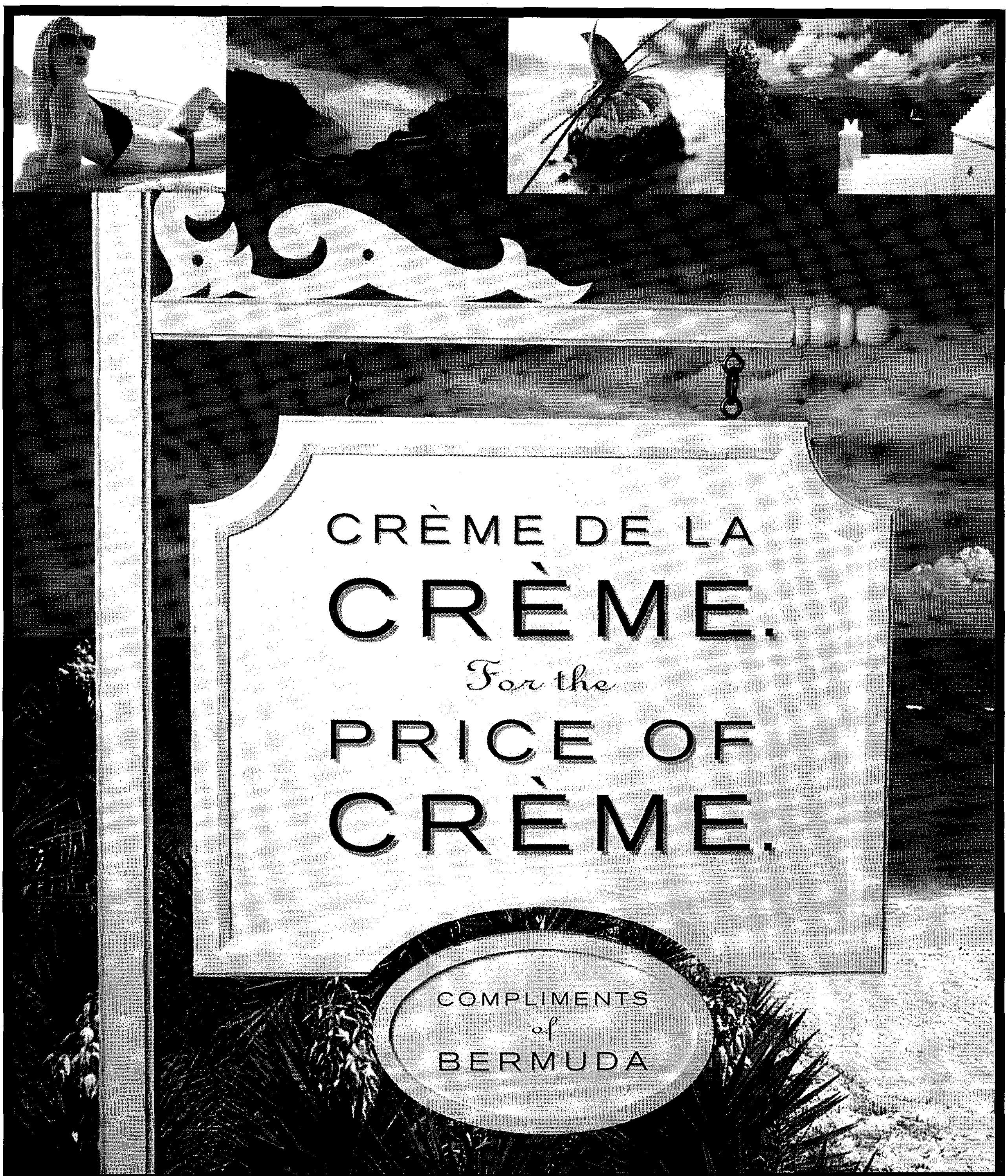

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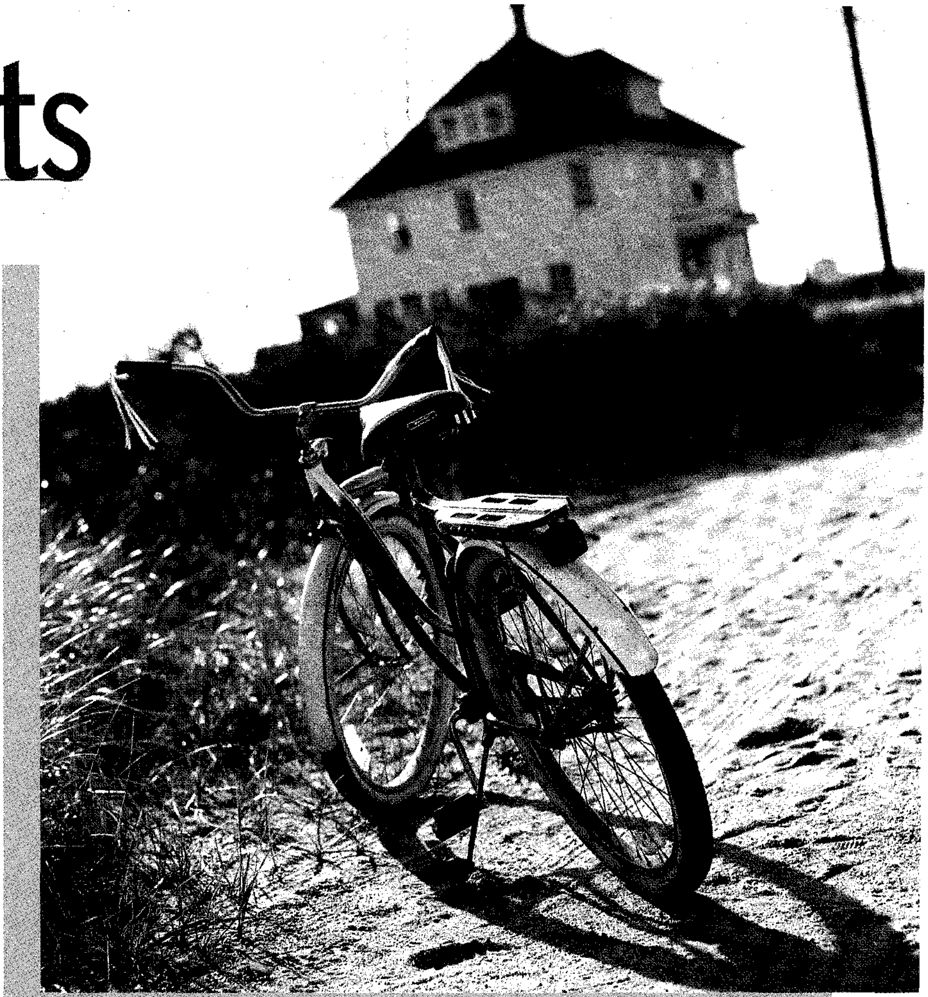

30 Beyond the Hamptons

There's much to be said for that certain familiar string of beach towns that lies at the end of the L.I.E.—but sometimes you want to go where *nobody* knows your name. So for this issue, we sought out eight undiscovered (okay, *relatively* undiscovered) idylls—from newly reborn Asbury Park, New Jersey, to the Rockefeller-style elegance of Mount Desert Island, Maine. Herewith, our downtime dossier—what's for sale or rent and for how much; who your neighbors will be and what they do on their days of rest.

50 Window of Hope By Meryl Gordon

Noche, the exuberantly tropical Latin-themed restaurant and nightclub that's opening next week, is the latest addition to the music scene in Times Square. But for David Emil, the lawyer and businessman who until September 11 ran Windows on the World, it's something more: a chance to reunite more than 50 Windows survivors and begin to rebuild his shattered company.

54 The Melody Lingers By Gwenda Blair

Jazz singer Susannah McCorkle seemed to pour all her passions into her work. "It always made me cry," her sister said. "It was the only time she ever spoke to us in a direct way." Indeed, since Susannah jumped from her sixteenth-floor apartment window just a year ago, her friends have found out how little they knew of her struggles with depression. Even as new fans discover her exquisite work, those closest to her wonder: If they had known more, could they have helped more?

ON THE COVER: PHOTOGRAPHED BY STEWART FEREBEE.

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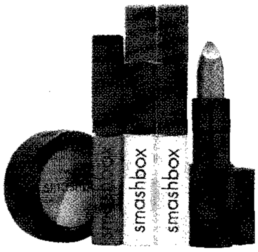

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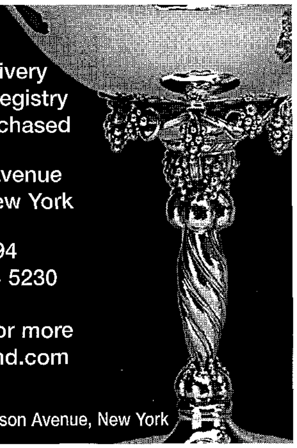

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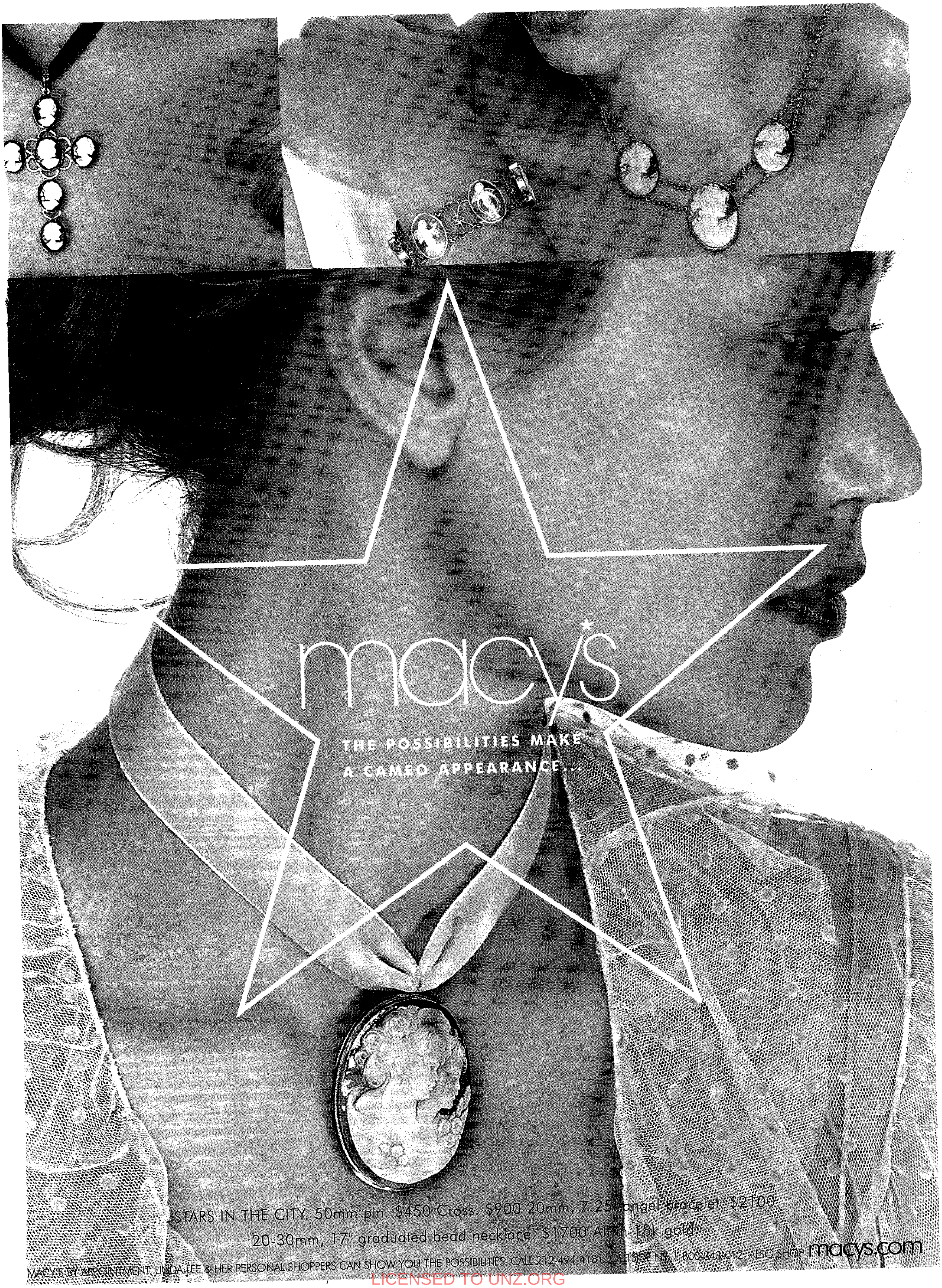
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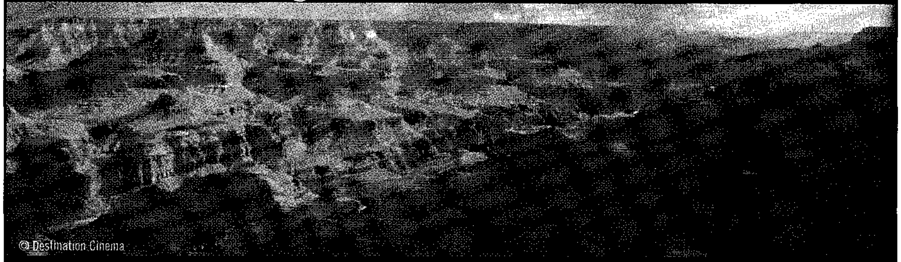
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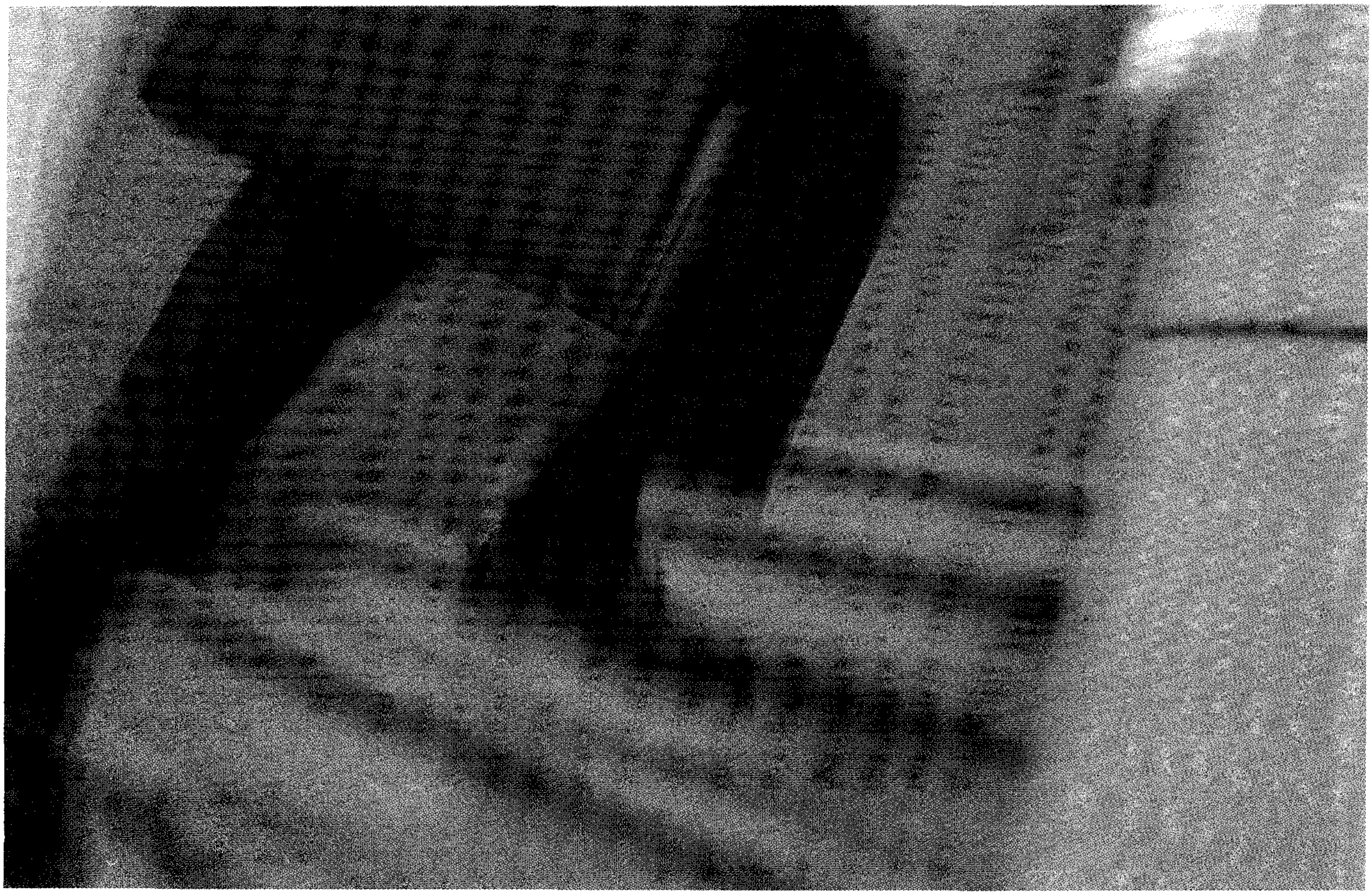

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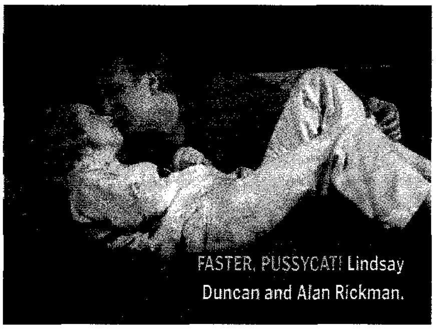
“A bonus of reading John Simon is following the progress of his libido.”
—Arthur Boehm


FASTER, PUSSYCAT! Lindsay Duncan and Alan Rickman.

Simon Unbridled

I was rather disturbed by John Simon’s Nabokov-esque description of actress Lindsay Duncan in his review of the revival of *Private Lives* [“Theater: Born Again,” May 13]. I hope he was properly hosed down after the performance. I half fear that when I see the show, on his lecherous recommendation, he will dive from the mezzanine to sniff the paws of that “slinky pussycat.”

Stacey DeFelice, PATCHOGUE, N.Y.

A bonus pleasure of reading John Simon over the years has been following the progress of his libido. Specifically, in its response to women he finds unattractive (libido thwarted); gay men (libido threatened); and now, finally, after viewing Lindsay Duncan in *Private Lives*—libido unbridled. Very unbridled.

Arthur Boehm, MANHATTAN

Misoverheard

David Amsden should clean the wax out of his ears before he eavesdrops on people’s conversations. I can assure you I never made such a stupid remark about Liev Schreiber as “I think he’s in the movies” [“Scene: Star Search,” May 13]. I know more about the movies and who’s in them, having once been in the picture business for 25 years, than almost anyone I know. Mr. Schreiber is a brilliant actor whose work I have admired on Broadway, in Harold Pinter’s *Betrayal,* as well as in *Othello,* in which he played a thrilling Iago.

Dominick Dunne, MANHATTAN

Wafflin’ Wolff

Michael Wolff sometimes waffles all over the place. This paragraph-sentence from the May 13 issue was a gem [“This Media Life: The Big Fix”]: “While Vivendi and AOL Time Warner will, I think, make breakup a popular, even culturally with-it idea, it is actually, I believe, AT&T, a company whose present core business is its own dissolution, that provides the model, and the intellectual wherewithal, for the breakup of technology-entertainment-communications conglomerates to come.” Ten—count ’em—commas. One sentence.

Peter Thornton, ANNAPOLIS, MD.

In Michael Wolff’s May 13 column, “the Grum family, from Diboll, Texas,” was referred to as having been “among Time [Inc.]’s largest shareholders” in the seventies, which is incorrect; he means the Temple family. In addition, a remark attributed to Clifford J. Grum was in fact uttered by Arthur Temple, who was vice-chairman of Time Inc. and who engineered the Temple Inland spinoff. Arthur made Clifford Grum president-CEO of the new company while he served as chairman.

Ellen Temple, LUFKIN, TEX.

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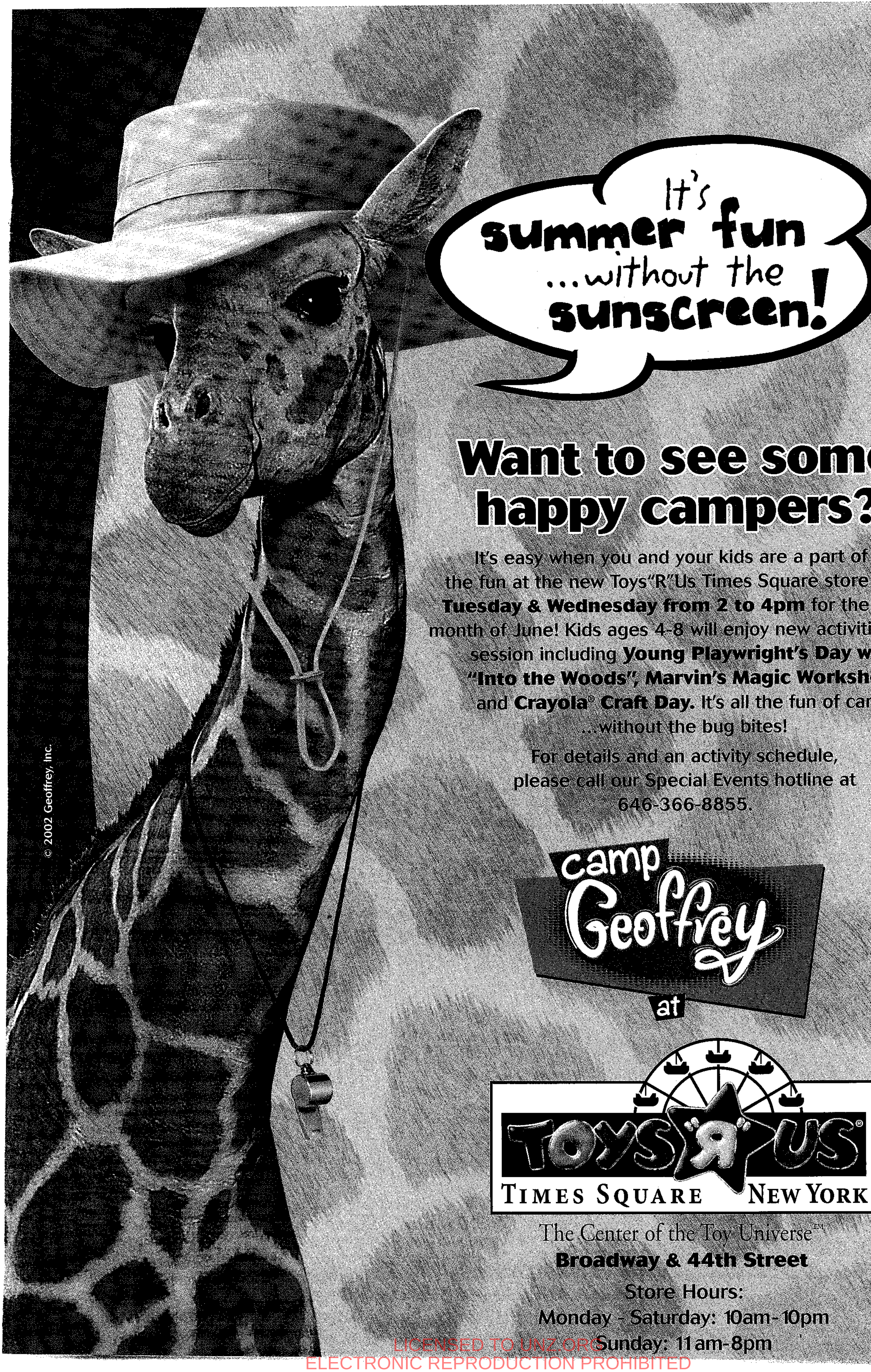

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Intelligencer

By Marc S. Malkin

Tina Brown Has *Time* on Her Mind

Time magazine managing editor **Jim Kelly** better watch his back: **Tina Brown** wants his job. A tipster tells us that a friend recently asked Brown what she'd like to be doing now, and says Tina answered, "I want to edit *Time*." She already has an in with Time Inc. editor-in-chief **Norman Pearlstine**. According to **Judy Bachrach**'s *Tina and Harry Come to America*, when Brown was at the helm of *Vanity Fair*, she cut some remarks Pearlstine's then-fiancée, **Nancy Friday**, made about his sexual prowess in a story by **Michael Shnayerson**. Also, despite the fact that nobody's buying Talk Miramax's recent book by **Sylvia Ann Hewlett**, *Creating a Life: Professional Women and the Quest for Children*, newsstand sales of *Time* jumped 10 percent when the book was featured on a recent cover. Brown insists she has never said she wants *Time*. Even so, Kelly is flattered. "Who wouldn't want to edit *Time*?" he asks. "Tina would have to join a long line, or I guess, in her case, a queue."

P. Diddy Piggybacks on J.Lo's Party

The first hit from **Sean "P. Diddy" Combs**'s new CD is called "I Need a Girl." Last week, it looked like what he needed was some of the attention given to his ex, **Jennifer Lopez**. As guests began to arrive at Roseland for the premiere party of Lopez's new thriller, *Enough*, about ten men in the crowd of onlookers spontaneously started waving posters for the Combs CD, *P. Diddy and Bad Boy Records Present: We Invented the Remix*. The Combs fans were promptly chased away by security. Near the Sony Theatres Lincoln Square, where the movie was screened, Combs posters also sprang up under ads for the film and for J.Lo's new clothing line. An insider at Bad Boy says Combs was not trying to take any attention away from Lopez: "It's just smart marketing. Whenever there are movie premieres or music launches, you're going to see posters there from competing artists."

Liza and Rosie: It's Not "Over"

Liza Minnelli wanted to be on **Rosie O'Donnell**'s final show last week, but O'Donnell wasn't thrilled with what the songstress planned to perform. O'Donnell wanted her to sing the Judy Garland classic "Somewhere Over the Rainbow," hoping the moment would make for historic TV, reminiscent of when **Bette Midler** sang "One for My Baby" to **Johnny Carson** on his farewell show. Minnelli had a different plan. "She wanted to sing a song called 'Never Never Land,' which ends with about six bars of 'Over the Rainbow,' but that wasn't acceptable to Rosie," Minnelli's rep tells us. "So they just decided to skip it." A rep for the show insists that Minnelli wasn't there because of a scheduling conflict.

Kerik and Regan Work It Out

Fiery editrix **Judith Regan** and former police commissioner **Bernard Kerik** are getting sweaty together—but it's not what you think. Ever since Regan published Kerik's best-selling memoir, *The Lost Son*, the two have become so close that they now work out *ensemble*. A spy at the Sports Club/LA at Rockefeller Center reports that they recently spent about an hour there pumping iron. Regan spotted Kerik as he bench-pressed 270 pounds. He helped her lift 70 pounds with grunts of "You can do it—one more!" Later, Kerik showed Regan how to use the Iso-Row machine while she hummed along to the song blasting in the gym: Destiny's Child's "Independent Women."

OSBOURNE BUST: Kelly Osbourne is doing her best to improve her image. The star of MTV's *The Osbournes* stopped by East Village boutique Fab 208 recently to pick out clothing for a shoot with *YM* magazine. "She was saying how she shouldn't say 'bitch' or 'fuck' because she was being taped for the article," a spy tells us. Then, after choosing a "very demure" white denim skirt, Osbourne discreetly asked about buying a slinky white T-shirt—with naked breasts airbrushed on it. Later that night, Kelly, 17, and her brother **Jack**, 16, were spotted hanging out at about 1 A.M. at the bar at Black and White in the East Village.

Koolhaas's Whitney Makeover? Concrete and Curvy

The Whitney Museum is trying hard to keep its **Rem Koolhaas**-designed expansion under wraps, but one of our tipsters got a peek at a recent proposal. A massive crescent-shaped concrete structure would be built between the angular Marcel Breuer-designed museum and a neighboring brownstone. "It twists to the south before twisting to the north to hover over the existing Whitney," our source reports. The new structure would soar 200 feet above street level, more than doubling the height of the museum and increasing the amount of usable space to 700,000 square feet. Museum director **Maxwell Anderson** has maintained that the existing museum—built in 1966—can't properly exhibit its collection or accommodate its 700,000 annual visitors, and has said the Whitney's expansion should break ground within the next six years; Koolhaas has been working on the project for more than a year. "All the trustees are thrilled with the design," the tipster says. "But they're aware that it might be difficult to get it approved by the city." A rep for the museum confirms our source's description but warns, "It's just *one* of the alternatives we're looking at. We won't be making a definitive comment until fall."

With Catherine Townsend.

PHOTOGRAPHS: TOP, ROBIN PLATZER/TWIN IMAGES; BOTTOM, NINA PROMMER/GLOBE PHOTOS.

Scene

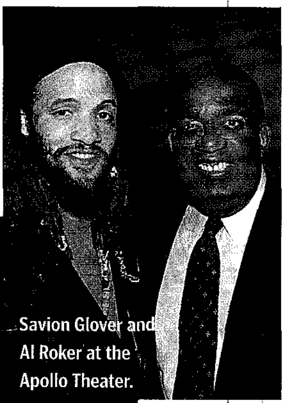
Michael Patrick King, Cynthia Nixon, and David Eigenberg at the Regent Wall Street.

Jock Soto and Agnes Gund at Blue Fin for a dinner benefiting Friends in Deed.

Marian McEvoy and Oscar de la Renta at Rolex's Giants of Design Award presentation.

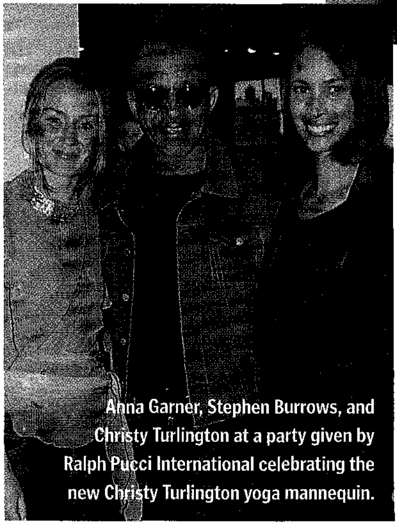
Wynton Marsalis, Angela Bassett, and Courtney B. Vance at the Apollo.

Lil' Kim and Tori Spelling at the opening of Chanel's fine-jewelry boutique.



Savion Glover and Al Roker at the Apollo Theater.

Somers White and Jonathon Farkas at the University Club for the National Audubon Society's Environmental Leadership Dinner.



Anna Garner, Stephen Burrows, and Christy Turlington at a party given by Ralph Pucci International celebrating the new Christy Turlington yoga mannequin.

Eva Amurri, Nigel Parry, and Susan Sarandon at Lot 61 for *Maxim's* party in Parry's honor.

Showtime at the Apollo

Jazz at Lincoln Center took the A train (and a fleet of limos) last Monday night to the Apollo Theater, where **Wynton Marsalis** and his septet took a crowd of 1,500 on a historical tour of Harlem and the music made there. Lest the gala crowd, from uptown and down, get stranded in the past, tap dancer **Savion Glover** performed a brilliant new piece with Marsalis and crew, prompting **Whoopi Goldberg** to say what everyone else in the house was thinking: "This is the kind of moment that makes you realize how little talent you have." And if that wasn't evidence enough that the old hall could still swing, the evening was capped by the spectacle of **Stevie Wonder** and Marsalis out-riffing each other on harmonica and trumpet, with the audience, which included AOL Time Warner CEO **Richard Parsons** and the Reverend **Calvin Butts**, only too happy to urge them on.

Atlantic Antics

The appetizers were few and far between at the Atlantic Theater Company's benefit at the Regent Wall Street on May 20. "Where's all the food?" **Martha Plimpton** asked, skipping toward a lone waiter to grab the last of the lamb shanks. **Eric Stoltz** didn't seem hungry at all as he stayed off to the side, quietly observing hostess **Cynthia Nixon** greet the crowd. Just before guests were seated, **Jennifer Grey** squeezed her way over to pay respects to **Jerry Stiller**. "Where's your wife, your son?" the actress inquired concernedly. "Are you here alone?" But before Stiller could reply, there was his wife, **Anne Meara**, calling him from across the room. "Come on and sit down," she yelled. "It's time for dinner." DAVID AMSDEN

Photographs by
Patrick McMullan

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It's a city where everyone mutinies but no one deserts—Harry Hershfield

GOTHAM

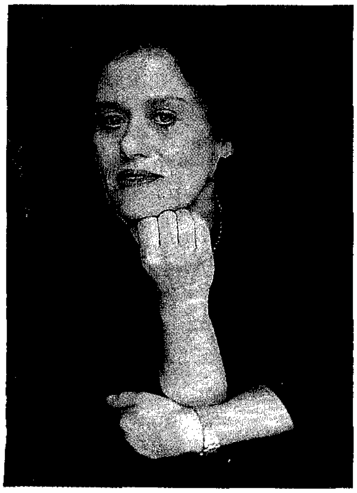
Life in the New City

Sand in the Lens

Does Barbara Kopple's new film, set in the Summer of Lizzie, miss the real Hamptons? By Vanessa Grigoriadis

One afternoon in May, Barbara Kopple, the famous documentarian, set out a fruit plate in the viewing room of her Soho production company, Cabin Creek Films. Quinn Taylor of ABC had stopped by to see how things were going on her new project, *The Hamptons,* which the network had bought as a mini-series to air on June 2 and 3. Taylor had close-cropped hair and an aura of confidence, and wore a good suit. Kopple, as usual, was in all black—pants, top, boots, long jet-black hair.

Over strawberries, they talked about switching some credits around and inserting such details as the cost of a slot in a summer-share. Taylor used the phrase "I still worry" a couple of times to preface suggestions he seemed to have made previously, and Kopple said at one point, "As editors say, if you didn't know it was there before, you wouldn't miss it."



As New Yorkers, of course, we know what was there. By now, the Hamptons are less a geographical location than a cliché, not a beach resort but a catchphrase, a symbol of the excesses of the boom years. We're all familiar with the rap: The big new houses are eating up the potato fields along Route 27, the quaint old clam shacks have been reborn as yuppie bars, and Hummers are far more likely to be seen barreling down country roads than tractors. The Hamptons feel like less an escape than a distilled version of aspirational Manhattan—more networking, more social striving, more places to go where you might meet Puffy.

And for many of us, last summer represented the end of the Hamptons (though even that is a familiar trope: The Hamptons have been declared "over" in this magazine and elsewhere since the early eighties). Lizzie Grubman's car crash at Conscience Point provided a certain Sodom-and-Gomorrah sense of closure. Then real tragedy arrived: first on a small scale with the sudden death of Nick and Toni's restaurateur Jeffrey Salaway, who met his end in a Volvo in East Hampton, and then the unimaginable pain of 9/11.

Barbara Kopple herself, with her troupe of producers and camera crews, seemed to be an avatar of the Hamptons apocalypse. (In fact, being trailed by a TV crew became something of a status symbol: "It was the best fashion accessory to have last summer," says writer Steven Gaines, author of *Philistines at the Hedgerow* and a prominent character in the documentary. "I don't know what I'm going to do without my camera crew.") Kopple and Company added to the Hamptons' increasing sense of unreality, the staged quality of fun that permeated social occasions. A British TV crew making another documentary (to air on the WE network June 2) was always lurking around, too, at places like the Synergy House, a publicist's wet dream—celebrities were invited to spend the weekend at the highly decorated manse, deep in the Bridgehampton forest, where every object was "sponsored" by a designer or company (e.g., drink the Evian water). The whole place was becoming a reality show.

But a funny thing happened on the way to the TV screen. The Hamptons that was so ready for its close-up, ready to become world-famous for wealth and glitz, is not necessarily the one that Kopple has chosen to present to the nation. Despite a take-no-prisoners twenty minutes at the beginning of the film—Taylor *needs* that first twenty minutes—and some delicious moments, like Nicky Hilton flipping through a book backward with a very serious expression on her face, the portrait Kopple paints is of a diverse Hamptons ecosystem,

PHOTOGRAPHS: FROM TOP, K. C. BAILEY/ABC (2); NIGEL PARRY/CPI.

but not necessarily a carnivorous one. Equal time is afforded rich and poor, fishers and farmers, East Quogue share-house holders, Robert Wilson, horsey folk, Irish girls, town mascot Billy Joel. In between the fields of wildflowers and shots of the stormy seas, it seems like all of Suffolk County gets its fifteen minutes—even Lizzie Grubman is just another piece of the pie.

"It's about life," Kopple says of the film in her almost Californian way of speaking, all languid vowels, very sincere. She nibbles on a strawberry. "I always go into projects like this with no agenda, because if you go in with an agenda, you're going to get something that's not real. You might think of me one way, and I might think of you another, but if we really got to know each other and spent time together, we'd see another world opening."

A documentarian for over 25 years, with two Oscars and such commercial successes as the Woody Allen profile *Wild Man Blues,* Kopple made her name with a 1976 documentary on striking coal miners, *Harlan County U.S.A.* Still, the film is curiously apolitical. If there is a message, it's that the Hamptons hierarchy of rich and poor doesn't matter: We're all people, and we should all get along.

It's an interesting message for right now, a summer when rentals are down 30 percent and no one seems particularly excited about hitting the Hamptons again, even if it might save us from a bomb on the Brooklyn Bridge. Still, it's hard to imagine the Hamptons without all that ambition and striving and an Edith Wharton-esque social structure. No glitz, just sun and surf, a string of beach towns. How much fun would that be?

Jamais Again!

"Let me give you some good gossip," shouts Bruno Jamais, longtime maître d' at Daniel, above the jackhammering at his own restaurant, set to open on East 81st Street this fall. "There is a private party here tonight, and Daniel is preparing the meal!"

Juicy indeed, as relations between the two have been at best only civil since the famed chef laid off Jamais last fall and the maître d' went off to work at Ducasse, taking Daniel's client list with him.

Now Jamais is attempting to put those contacts to use at his own 75-seat private dining club called, inevitably, Bruno's, for which the chief criterion for membership appears to be cash. "The annual fee"—which will be somewhere between $2,000 and $5,000—"will make the customer exclusive," Jamais insists. "You have no idea how many people go out and spend five, six, eight thousand dollars a night. After my nine years at Daniel, I definitely know who is who."

Jamais envisions the club as essentially a neighborhood joint. "The Upper East Side crowd needs a place where they can eat and hang out. But even if they live on the Upper West Side, I will take them." And he wants customers to have a more high-flying dining experience than he believes Daniel offers: "At Daniel, after two hours you just want to kill yourself."

He also says he'll be taking the wine list to new heights, with a $6 million wine cellar. "And we will be working with Regine's and Castel in Paris to have an international exchange of exclusive customers."

But Castel's general manager, Xavier Legrand, knows nothing of the arrangement. "I don't even know who is this Bruno, and we don't have any reciprocity with anyone," he protests.

Who are these exclusive clients anyway? "They will be men who are presidents and chairmen of huge companies," declares Jamais confidently. And the women? "They will be the wives of the presidents and chairmen!"

One man he plans to invite is financier Steven Greenberg, with whom he once had a contretemps back at Daniel. "He's the kind of customer I need," he says. But Greenberg's not biting. "He's one of the two most obnoxious maître d's I have ever met," he snaps. "You can be certain I'll never be there."

Jamais will even invite Daniel Boulud to become a member. "Is he happy that I will take his customers? I don't think so. But I have to thank him for giving me one of the most powerful jobs when I didn't speak a word of English, and for firing me—or maybe I'd still be a bored maître d' on 65th Street." BETH LANDMAN KEIL

The Tortured Artist

Novel writing is a grueling task, done in fits and starts whenever the pesky muse decides to strike. To make sense of this, here's a look at three authors who really took their time between books, and their average output.

Donna Tartt

Last book/date: *The Secret History,* 1992

Next book: *The Little Friend,* out November 2002

Years to write: 10

Pages: 608

Number of words written each day: 47

Jeffrey Eugenides

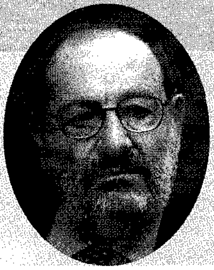
Last book/date: *The Virgin Suicides,* 1993

Next book: *Middlesex,* out September 2002

Years to write: 9

Pages: 532

Number of words written each day: 45



Umberto Eco

Last book/date: *Island of the Day Before,* 1994

Next book: *Baudolino,* out October 2002

Years to write: 8

Pages: 496

Number of words written each day: 48

PHOTOGRAPHS: FROM TOP, KAREN PEARSON; COURTESY OF KNOPF; SEAN GALLUP/LIAISON.

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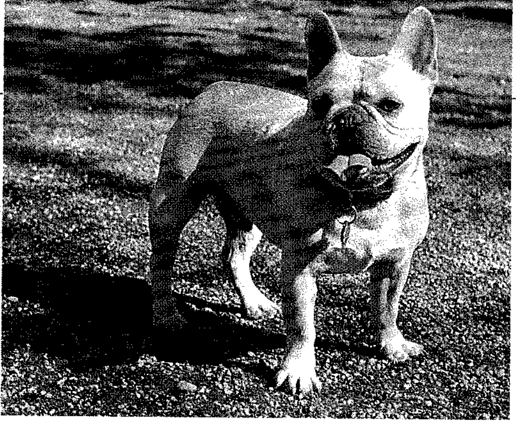
Frenchies Take NYC



The favorite pooch of nineteenth-century Parisian prostitutes is this year's New York "It" dog. French bulldogs have bat ears and scrunched-up faces and a tendency toward flatulence, but that hasn't stopped a high-low assortment of hipsters from scooping up (and after) this latest canine fashion piece.

"It's a great little wash-and-wear dog," gushes Brian Kilcommons, co-author of *Metrodog: A Guide to Raising Your Dog in the City*. "They get dirty, you can wipe them down easily enough."

At a recent Humane Society benefit, swimsuit model Audrey Quock strutted around with her seven-month-old, gold-collared Frenchie named Clarence Boo Boo Quock. She blew off the breed's penchant for passing wind: "They're so cute that they make it cute."

The American Kennels pet shop on the Upper East Side says it's gone from almost no sales of Frenchies six months ago to two dozen in the past few months. A descendant of the full-size English bulldog, French bulldogs became popular in late-nineteenth-century Paris in both salons and brothels. Soon, wealthy New Yorkers on European tours, notoriously trusting of the French on questions of couture (and canines), began toting them home. Mrs. Peter Cooper Hewitt and Mrs. P. Lorillard Ronalds Jr. showed their Frenchies at the 1896 Westminster Dog Show.

But the breed fell out of popularity after World War I. Now it's back, and one beneficiary—and victim—of the boom is the Greenwich Village French Bulldog Association (gvfba.com), where owners have posted photos of their dogs along with biographical data: "Ruby's Turn-Ons: Peanut Butter, E! Turn-Offs: Pugs."

The GVFBA started when Ruby, owned by Robert Moritz, met Kafka, owned by Tim and Marie Tupot Stock. The owners set up a Website depicting a fictional love affair between the dogs. Soon e-mails flooded in. "It started out fun and laissez-faire," says Stock, who must tend her newborn (human) and is not always able to minister to the 265-member club. "Now people are demanding their dogs' photos up on the site."

Hot as this dog (which retails for around $1,000) is, its stylish days could be numbered. Former "It" dogs like Jack Russell terriers have fallen from favor—hard. "People realize they made a mistake and dump them," warns Kilcommons, noting that one third of dogs in shelters are purebreds.

For now, though, few owners feel they've erred. "They are very trendy," Quock admits. "I see them a lot, but only downtown." She stops for a moment. "But then again, I'm never uptown." ALLEN SALKIN

The Missing Index

(All page numbers refer to *American Son: A Portrait of John F. Kennedy, Jr.* by Richard Blow. Henry Holt, $25.)

AMERICAN SON
RICHARD BLOW

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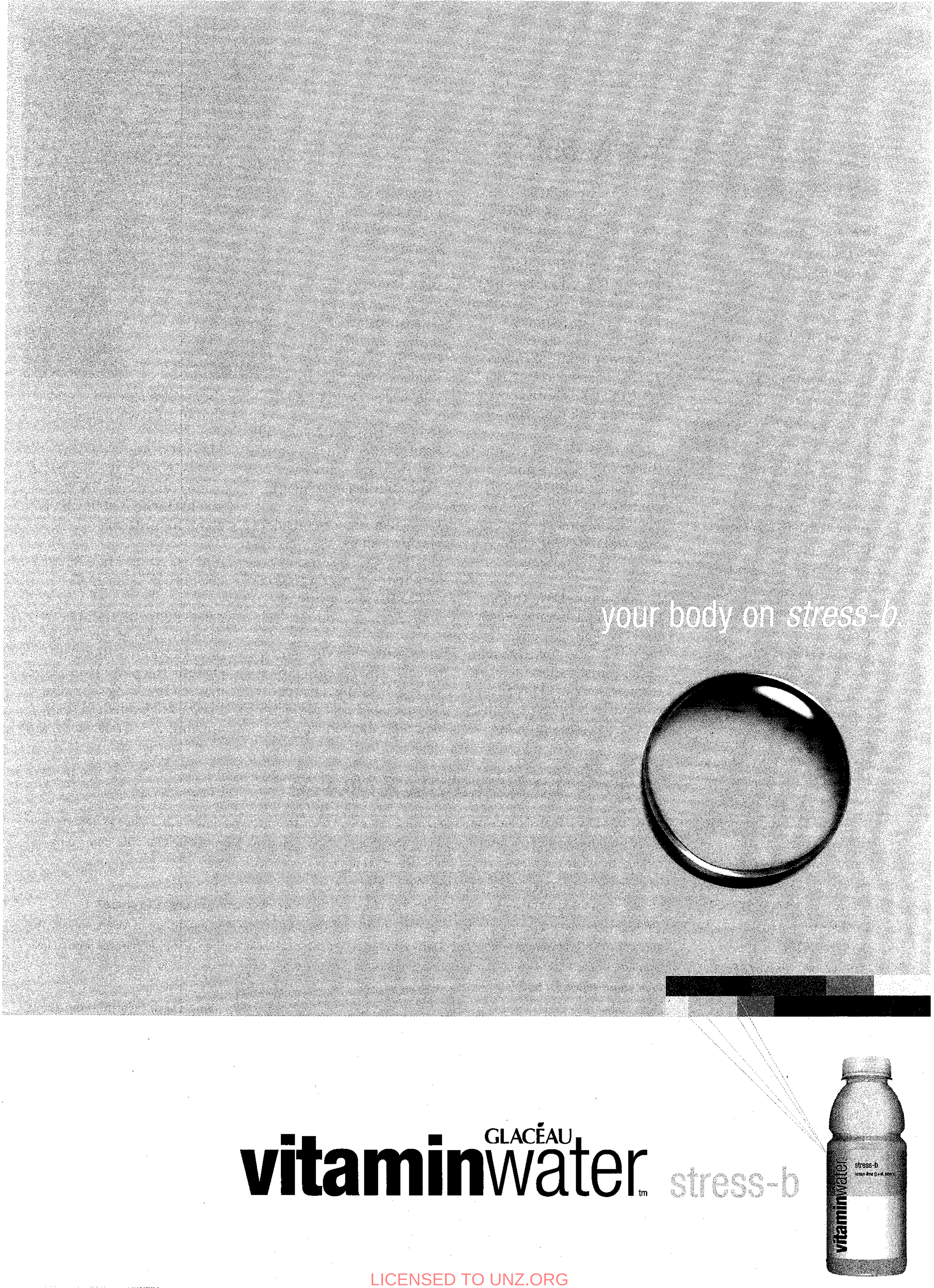
ELISABETH RAPPOLD

PHOTOGRAPH: TOP, ANNIE SCHLECHTER.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- BriteSmile Professional Teeth Whitening Spa Treatment ($600)
- 1 bottle Laila, "Norway's First International Perfume" ($69)
- 1 Givérè Chocolatier gift basket ($60)
- 7 classes at Mark Blanchard Yoga Studios ($105)
- 1 Ultra Sonix toothbrush ($80)
- Sweet Cheeks bath oils ($20)
- 1 Nintendo Gameboy Advanced and accessory pack ($135)
- 1 bottle EJ Gallo, Turning Leaf Cabernet Sauvignon ($45)
- $100 Sean Clothing Company gift certificate
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- Elizabeth Arden's Sugarplum makeup and bag ($75) and 1 manicure ($40)
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You're Out!

Last week, Mike Piazza announced—to the disappointment of many a Chelsea fan—that he is strictly hetero. Prompting us to take a look at the brief history of switch-hitting in our national pastime. (And no, the 1955 Broadway debut of *Damn Yankees* doesn't count, despite the cute chorus boys in tight baseball uniforms.)

1982: Ex-outfielder Glenn Burke comes out—and claims that in 1978, L.A. Dodgers manager Tommy Lasorda shipped him off to the Oakland A's after he found out he was gay.

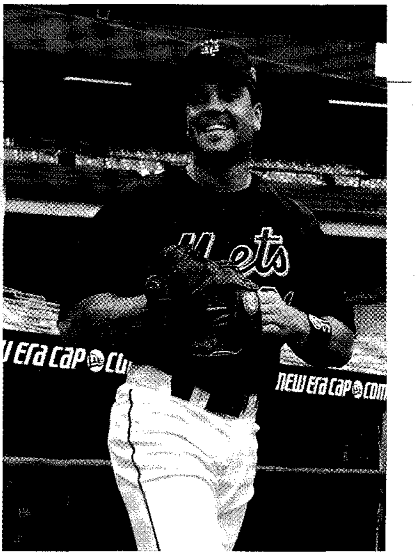
1988: Umpire Dave Pallone tells baseball commissioner Bart Giamatti he's gay; Pallone is later linked to men under investigation for a gay teenage-sex ring. He's never charged, but Giamatti won't renew his contract. In his memoir, Pallone says he had an affair with a player and knew several others who were gay.

1999: Chicago Cubs first baseman Mark Grace brushes off gay rumors, saying they come from his being single—"Plus, I get to shower with a lot of men."

1999: Former outfielder Billy Bean (Dodgers, Tigers, and Padres) comes out, four years after his retirement.

1999: Ben Affleck considers playing a shortstop who has an affair with a second-baseman in the film adaptation of *The Dreyfus Affair: A Love Story.*

May 2001: *Out* editor-in-chief Brendan Lemon reveals he's dating a major-league East Coast player. A year later, Lemon says they're still together—and that the player's in therapy.



May 20, 2002: New York *Post*-er Neal Travis reports a rumor that a local TV star is involved with a Met, who is about to come out.

May 21, 2002: Mike Piazza declares, "I'm not gay."

August 23, 2002: Public Theater to begin previews of *Take Me Out,* Richard Greenberg's play about a gay player. One thing's for sure: Piazza will be invited to the opening.

MARC S. MALKIN

Q&A La Donatella É Mobile

It seems to be Donatella Versace's moment: She's already won the heart of the fashion world by gracefully picking up where her brother so tragically left off. And now, as the mastermind behind Chelsea Clinton's décolleté—and the subject of her own recurring sketch on *SNL*—she's become a household name outside of Paris and Milan. This season, she launches a new home-design line in her Fifth Avenue store, upholstered in the very same fabric as her clothing collections.

Your home-design line is much more mod than baroque—which seems like a departure for Versace . . .

I think the Versace style is to move forward. And anyway, *my* taste is about going forward.

Will people actually match their clothes and their décor?

I think that people want to buy a piece of Versace anything. You don't have to buy both, but come on—you can always buy a pillow!

Any home-decorating mantras to share?

I just finished my new apartment in Milan, so yes: The mantra is black. Something black in every room. I love black. Black for me is very lively.

What's your favorite thing about New York style?

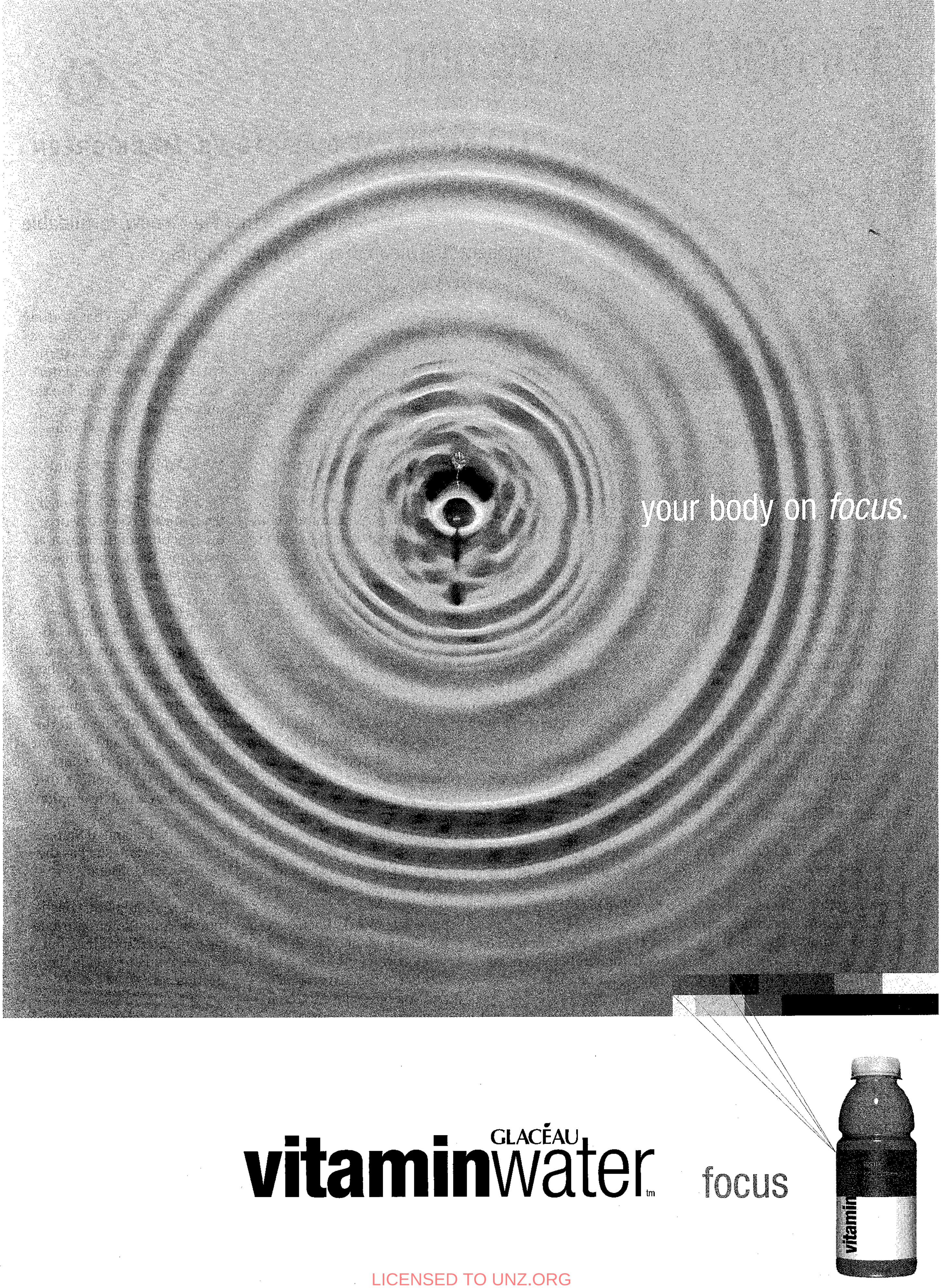
I like the black.

What do you think of the *Saturday Night Live* version of you—screaming and all?

I love it. I am thinking that I will show up myself one day. The real Donatella! And I don't scream like that usually. But I do scream, yes.

AMY LAROCCA

PHOTOGRAPHS: TOP, COREY SIPKIN/DAILY NEWS; BOTTOM, JEAN-PIERRE MULLER/CORBIS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I'm Right, You're Wrong

ED KOCH VS. AL D'AMATO VS. MARK GREEN

Our sparring partners get a new, formidable opponent: the mean Green fighting machine.

Jennifer Senior: Welcome, gentlemen. I believe you've all met.

Ed Koch: Yes. And I'd like to start. My former congressional colleagues are injuring their party by attacking the president for failing to anticipate 9/11. They're like the people who tried to destroy FDR during World War II by falsely charging him with having lured the Japanese into attacking Pearl Harbor.

Mark Green: I half agree. The issue can't be "What did *Bush* know?" but "What did the *administration* know?" Because it's clear there was a gross failure of U.S. intelligence.

Al D'Amato: But I chaired one of those special committees, and I can tell you, they can really get into the mud. Ken Starr made a total mockery of a serious undertaking.

Mark: You're creating a straw man. If Democrats found a Ken Starr equivalent, then we'd all agree it'd be disgraceful. But if Washington spent $50 million to investigate a president for private sexual misconduct, it's certainly appropriate to spend a tiny *fraction* of that on a Warren-like commission to ask what went wrong.

Ed: Absolutely. I support a commission. But what's happening now is an attempt to divide the country.

Mark: By whom?

Ed: By Democratic leaders, who're attacking Bush.

Mark: Who's attacking Bush? They're simply saying, "Let's investigate."

Al: No, they aren't. They came out with their guns blazing. They're going to have to modify their position.

Mark: Ed, you say Democrats have a political motive. Do you think that of Hillary, who led the criticism the next day?

Ed: Let me say this: I happen to like Hillary Clinton . . .

Mark: Which is why I asked.

Ed: I helped get her elected, all right? It doesn't mean—

Mark: We both did.

Ed: I was in her commercials. I don't remember you being in her commercials.

Mark: Ed, *Ed,* I was playing to your vanity.

Ed: Anyway. Doesn't mean that she can't make mistakes. She can ask for an inquiry, but it was the tone: *My constituents demand to know* . . .

Mark: I don't get it. It's okay for you to say "Let's have an inquiry," but not for Hillary to say "Let's have an inquiry"?

Ed: Tone! Tone! You never heard of *tone?*

Al: It just goes to show that *anything* concerning the tragedy of 9/11 has to be handled diplomatically. Speaking of which—notice how I'm getting us out of this discussion—we just saw one of the greatest political debacles, with Cuomo's comment about Pataki hanging on to Rudy Giuliani's coat during the World Trade Center tragedy. Until now, I thought Andrew was going to win the primary.

Ed: Now Al thinks he owes me a steak at Peter Luger.

Al: Andrew is *toast.* I'm the king of foot-in-mouth disease, so I can tell you. In the next series of polls, he'll have dropped ten points, and his unfavorables will be greater than his favorables.

Mark: His point was valid. His metaphor was excessive.

Ed: What? Mark, I believe you have a problem. McCall didn't support you in the way you wanted in the mayoral race, and you haven't forgotten it. I understand that, but—

Mark: Ed often imputes political motives to people who disagree with him.

Ed: That's true.

Mark: What negative things have I said about Carl McCall?

Ed: It's your defense of Andrew Cuomo, which I believe is indefensible. What Andrew said was so dumb it defies explanation. Pataki did exactly what a governor should do. After all, at this table, I'm the only one who's ever been mayor. And I can tell you—

Mark: Wait till the recount!

Ed: Ha. And I can tell you, if the governor tried to usurp the functions of the mayor at that time, there would have been a storm of outrage.

Mark: Cuomo's an old story. Here's a new one: Tom Golisano says he's going to spend up to $75 million—gee, where have I heard that number before?—to challenge Pataki in the primary. Al, now that the shoe's on the other foot, what do you think of a rich businessman trying to affect, disrupt, or buy a public election?

Al: This is the United States. If a person wants, he has the right—even Golisano.

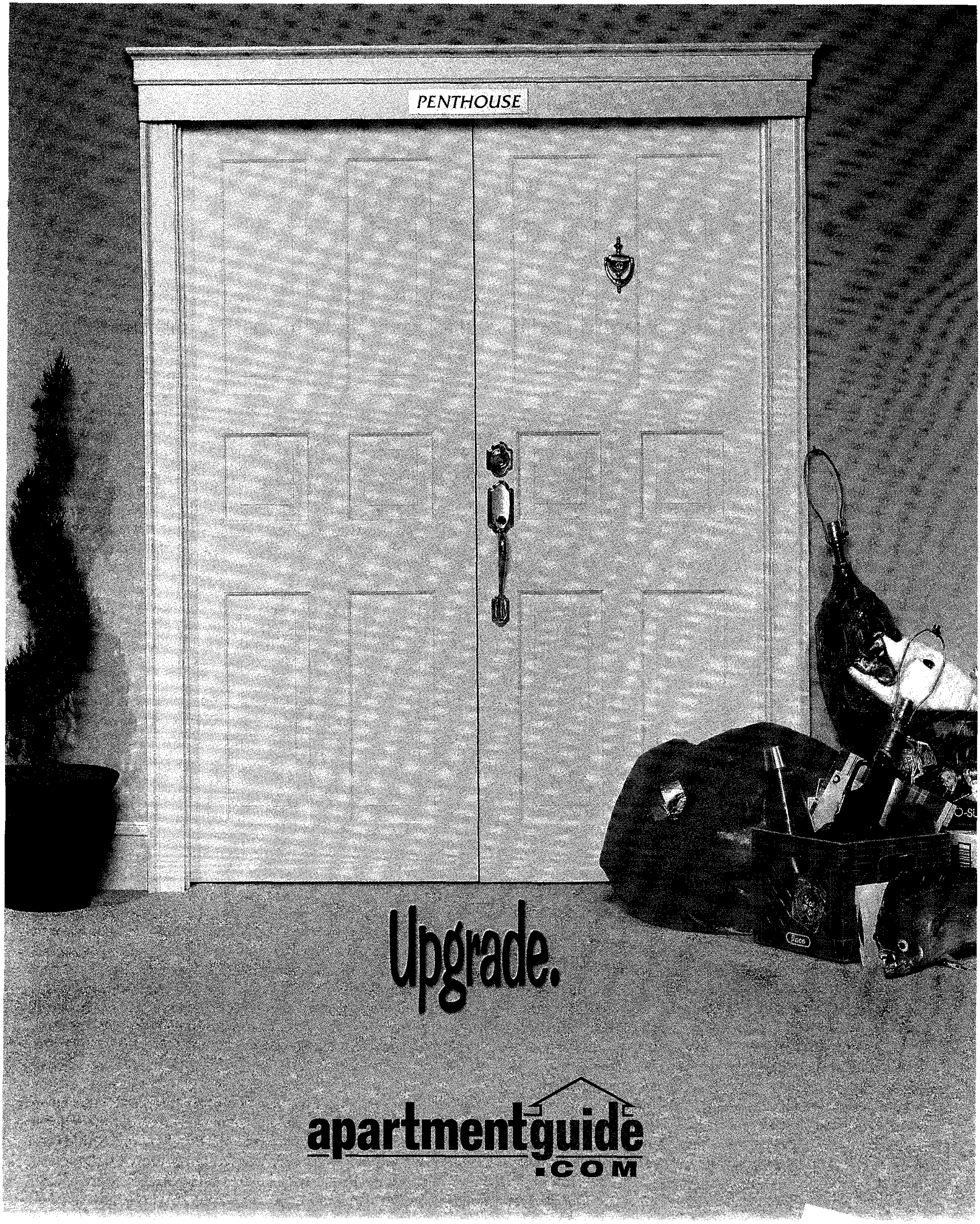
Ed: There should be a constitutional amendment preventing unlimited spending, but he's not going to decide the election.

J.S.: You think? People were very quick to dismiss Bloomberg in the beginning.

Ed: Like me! I told him not to run. But Bloomberg was never in the race to enhance his name. He's the most non-showboat mayor this city has ever had. Golisano is Mr. Showboat. He just wants his name in the papers.

(continued on page 94)

ILLUSTRATION BY JOE CIARDIELLO.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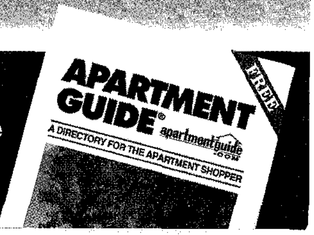
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Michael Wolff THIS MEDIA LIFE

Blaming Bush

As the what-did-Dubya-know-and-when-did-he-know-it debate rages on, the White House finds itself confronting an implacable enemy: the human need to apportion blame.

BUSH GOT THE CREDIT FOR 9/11, TRANSFORMING himself politically and personally; the frat lizard became a lion. What's happening now is that the blame, which has been icily kept from the table like some rude remark that polite people haven't deigned to acknowledge, is back; it's becoming respectable.

This is politics as semiotics. The shift that's in progress, from credit to blame, is historic, but it's all nuance.

Of course, we've already experienced one reversal: In the initial hours after the attack, Bush went from a coward in flight to, several news cycles later, a commander in charge. Just the affect changed.

The flip back now, the double reversal, could be just as great and as stunning: From hero and steely-willed fellow he returns to asleep-at-the-switch and out-to-lunch sort of guy.

Likewise, there will have to be an inside-out shift on the part of the Democrats. Right now, they are seen (and see themselves) as part of a grateful nation. They are also history's chumps (to have missed out—by what? Florida—on the political opportunity of the age), as well as clear contrast losers (because Bush is the wartime commander, everyone else is pathetically not). Out of such haplessness they will have to suddenly become (in a superhero change of dress) diligent truth seekers. "I am simply here today on the floor of this hallowed chamber to seek answers to the questions being asked by my constituents," declared Senator-who-swallowed-the-canary Clinton.

Obviously, it isn't easy to change entirely what everybody thinks, assumes, believes without question—to reengineer a nation's gut feeling. But it isn't all that uncommon. It's the basic operation of modern politics: emotional reconstruction. What you feel today is not what you'll feel tomorrow. It's a media thing.

AT GROUND ZERO: The asleep-at-the-switch frat boy is transformed into hero.

The political landscape is always rapidly shifting, the country is always moving from one dearly held belief to another, and, if you stop to consider, you are never quite sure why—you are never quite aware of the moment of transition. There is so seldom cause and effect—an actual smoking gun.

Bush senior was the most revered of modern presidents after the Gulf War, with approval ratings virtually identical to what his son's are now, and then, months later, with no specific repudiation of the war or of his performance prosecuting the war (even the issue of him having failed to nail Saddam came later), he wasn't. He was suddenly little more than a stooge and a dope—headed for inevitable defeat. All in the blink of an eye.

Indeed, if you don't make a mental note now about Bush the son's leonine stature, you'll think, in six months, that he's always been sort of sleepy and disengaged—the nature of reversing out what we previously thought and felt, this news-cycle revisionism, is that we forget we ever felt it.

But right now we can, if we focus, see the operation, the political transubstantiation, take place.

BLAME IS THE HOTTEST POTATO. It's everybody's most basic political instinct to deflect it, or to quickly get rid of it. Avoiding blame is even more basic than taking credit.

The Democrats, who have gotten absolutely no credit for anything 9/11-related (and have not deserved any, either), have accomplished the possibly more important feat of not getting blamed. They've been slavish enough in their stroking of Bush's alpha-leadership mane to avoid getting tarred as relativists or mollycoddles (they have not, after all, objected too much to the Ashcroft stuff) or having the Clinton administration become the fall guy for the wider system failures. Likewise, the Bush guys have been so absorbed with gathering up every aspect of the available credit, and have, naturally, come to believe in the noblesse oblige of their birthright heroism, that they haven't worked the blame thing too hard (when you get those kind of approval ratings, after a while you probably really believe you deserve them—that they're naturally yours). I'll bet, too, that they've been wary about casting aspersions on the Clinton systems failures because they're running the same systems (it's always a big

PHOTOGRAPH BY LARRY DOWNING/REUTERS.

danger to blame the bureaucracy—it will bite you in the ass anyway, but if it gets mad, it *really* bites you).

But the fact is—*hello*—someone is to blame. This really is not unreasonable. Here was a preventable occurrence that nobody prevented. Only nineteen people had to be stopped. And there was a succession of points and opportunities at which so many officials might have stopped them.

Now blame should, in a fair-minded world, be spread widely (as well as copiously). We're all undoubtedly guilty of something (prior to 9/11, who wanted to put up with security checks?). But the idea that we would apportion it equally, or that we would not assign it in as precise a fashion as possible, assumes a vastly different order of psychological health than we obviously possess.

Blame is irresistible (politically, as well as emotionally).

What's more, blame, because it is reductive, is tabloid stuff. The New York *Post,* which is naturally a Bush partisan, threw over its Bush sympathies for a good headline: BUSH KNEW. *J'accuse.*

Blame is even what we think of as closure.

What's more, blame has its own timing—we don't just come out and blame somebody right away (even that would require somewhat more psychological health); we let it really fester.

WHO LOST THE WORLD TRADE CENTER IS A most basic and eloquent (if not entirely reasonable) question, which everybody whose job depends on avoiding blame knew would, one day, be asked. But it was in almost everyone's interest (politicians, press, victims' families, bystanders) not to go there, and, hence, to go along with the creation of a semantic superstructure that would, in the short term anyway, forestall the question.

We call it the attack, rather than the hijackings. Hijackings, after all, can be prevented (for many years, they have been prevented). If a plane is hijacked, somebody screwed up.

But if it's an attack, then we're victims—and not just the true victims, but all of us, as Americans, are victims. And if we're victims, we (and our leaders) shouldn't, surely, be blamed.

An attack is also meant to suggest military force. It's meant to suggest a certain sort of helplessness and innocence. It's meant obviously to suggest Pearl Harbor (in the initial stage of response, the administration language was police talk, perpetrators and such; then it switched to war talk—not perps but enemies).

And it's meant to suggest war. Since 9/11, the whole semantic orientation has been about war. Ground zero looked like war; it was easier to explain the loss of the Trade towers as war; and then 9/11 became part of the war we were suddenly fighting in Afghanistan (as a function of these war words, we had to *go to war*—or do something that looked like war). War is, of course, a lot harder to prevent than the hijacking of four large airplanes by nineteen rather bumbling immigrants.

If it's an attack, then we're victims—and not just the true victims, but all of us, as Americans, are victims. And if we're victims, **we (and our leaders) shouldn't, surely, be blamed.**

Then, too, this was evil, the president repeated at every opportunity—and evil is a power greater even than the USA. And the day after the blame shift began, there was, *mirabile dictu,* the specter of more evil, a new terror threat: not if, when.

HERE'S THE DEAL: IF WE ARE ALIGNED against an implacable foe with limitless resources and evil genius, then blame is pointless. If, however, 9/11 happened because nobody was engaged enough to do their jobs well enough to stop nineteen vainglorious irregulars from doing what we spend trillions of dollars to prevent people from doing, then it's a mess-up of both mundane and tragic proportions. (In a simpler world, obeying true military language and protocols, a president would have said this happened on my watch, so I'm responsible.)

From here until Election Day—especially if the economy continues to improve and mutes that issue—we're going to keep tilting back and forth between these two poles of perception (and, if the Democrats win both houses with any margins, we'll shift the balance entirely and have nothing but investigations for the next two years).

On the Democrats' side, the words will be *secrecy, flight training, intelligence failures, August 6 memorandum, July 10 memorandum, Phoenix memorandum,* and *what-did-you-know-when-did-you-know-it.* (The FBI's agent in Phoenix becomes the Sherron Watkins of the inquiry.) The mood and affect will be deliberate, concerned, surprised, chagrined. Just the facts.

On the other side, it will be *Al Qaeda, war, Iraq, national defense, presidential authority, patriotism, unspecified threats,* and, too, a glowering Dick Cheney with his unforgiving toughspeak. This could get tense—the administration will have to avoid going into the details, skirt questions, keep insisting upon their own virtue and righteousness. (The vice-president immediately raised issues of patriotism, accusing the Democrats of irresponsible talk "in time of war," then the president also got his wife to take umbrage.) If they get the tone wrong (and it's starting to feel wrong—hair-triggerish already, plus they're talking "national security," which is never a good sign), they risk finding themselves stuck in the same old place, while everybody else has moved on.

The natural climax of this competition between *Rashomon* versions of events will be the first anniversary of 9/11. Indeed, while the timing of the blame discussion seems to be linked to the disclosure of memoranda, it undoubtedly has a more formal dramatic arch. We're at the end of the second act. We have to move toward the reversal—and then on to the resolution.

Now, anniversaries, especially those marking death, are fixed but unstable elements. The Bush people surely hope to milk this anniversary for the standard sentiments—patriotism, heroism, sacrifice (they're already working it like a marketing campaign). They'll be pulling all the heartstrings, working the symbolic levels (Giuliani will be doing overtime—on the other hand, ground zero no longer looks like ground zero). They're counting on a simple and predictable emotional payoff.

But by death's first anniversary, we often tend to be in something less than a commemorative or reflective mood. We're querulous. We're finally getting pissed off. We feel guilty ourselves. The symbols are tired by now (the flag in my apartment-building lobby is certainly grimy—we're all just waiting for someone to step up and take it down). We want closure, and it ain't there. We've been good sports for a whole year. But now it's time to stick it to someone. ■

E-mail: michael@burnrate.com.

James J. Cramer THE BOTTOM LINE

Buy, Buy, Bad Bear

Have you given up all hope of making any money on any stock, ever? That's a sure sign that it's time to get back in the market.

AT THE BOTTOM, AT THE END OF A GREAT bear market, certain psychological and historical tests must be met. There must be investigations galore, as various branches of the government, both federal and state, take turns indicting and incriminating analysts, managers, brokers, and the media for losing all of that money. There must be a massive decline in interest in the stock market: People stop checking what they are worth; they know it goes down every day, so why bother? Close to the bottom, people stop watching all those business cable channels; they are just gruesome reminders of nest eggs destroyed and savings lost. And as the nadir approaches, there must be bankruptcies galore, many of them caused by the greed and shenanigans of managers, accountants, and investment bankers, all of whom deny any wrongdoing. Finally, at rock bottom, there has to be an overwhelming sense that the moment you buy a stock, you lose money, so why not leave the market altogether and keep the money in some place safe, like the First National Bank of Sealy Posturepedic?

That's how I know we hit bottom a couple of weeks ago. That's when we finally met every single criterion, from the negative ratings for the business shows to the shortage of defense lawyers for stock-market prosecutions. Therefore, it should come as no shock that the market's remarkable tear in the third week of May, when the averages broke out of a huge slump, will mark the beginning of the end of the bear market that has reigned over Wall Street for more than two years.

No doubt the past two years have seen trillions of dollars in capital destruction. Every area of safety and capital growth, every sector, from tech to drugs, from industrials to utilities to transports, has seen its share of decimation. We have gone from a country that was crazed about its stock market to one where we seek to indict anyone who made big money during the go-go years.

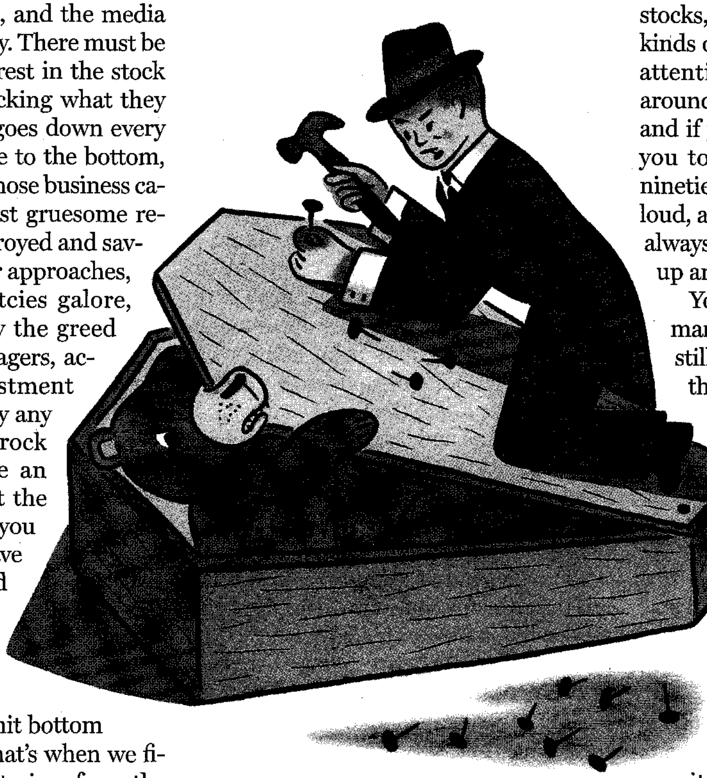

ILLUSTRATION BY MICHAEL KLEIN.

So, is it any wonder that most people didn't pay attention when things started getting better a few weeks ago? Nor should you expect anyone to start calling this a new bull market anytime soon. That won't happen, because the generals leading this market—Sears, Wal-Mart, Caterpillar, General Motors, Philip Morris, Wells Fargo, United Technologies, and United HealthCare—aren't the kind of stocks that excite people. Most people are still clinging to those names of yesteryear: Sun Micro, EMC, Oracle, and, alas, Worldcom. But those companies aren't coming back anytime soon, and they sure won't be leading the charge to any new highs.

No, the gains are now in health care, ex-drugs (think HMOs), automakers, restaurants, retailers, and defense and defensive stocks, like Coke, Pepsi, and Clorox. These kinds of stocks are boring, they attract no attention, and no one cares. But look around, people are making money again, and if you aren't making any, it's because you too are stuck in the names of the nineties, and those guys simply stink out loud, as the leaders of the *last* bull market always do when a new bull market springs up and surprises people.

You may not want to believe in this market. You may see your mutual fund still down double digits and think that there's no bull market. But that's because you should have fired that manager. He's still playing the old game with the same old names. You may not want to believe it because your 401(k) has been cut by two thirds and you now invest in T-bills. But you haven't been studying the "New Highs" list in the business section, which is about ten times the size it was last year at this time, and you may still be stuck dreaming of the NASDAQ, which, even after its recent 8 percent–plus week, is nowhere near where it used to be.

Take it from me, though. As someone who watches money managers and studies their stock picks with the obsession of a former competitor, I can tell you that *some*

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of these guys are getting it right. Take David Rocker, the legendary short-seller, who came on *Kudlow & Cramer*, my CNBC show, the other night and said that the time to short most tech was over and there are bargains to be had. Take Doug Kass, the notorious hedge-fund bear from Boca, who is loading up on no less than America Online, a stock he shorted from the 80s on down to its current lows.

> "Look around. People are making money again, and if you aren't, it's because you are stuck in the names of the nineties, **and those guys simply stink out loud,** as the leaders of the *last* bull market always do."

Or Chuck Clough, once the most important oracle at Merrill Lynch until he turned so bearish that he disappeared from sight, drowned out by a sea of bulls. He was dead right, of course, just premature. Now he sees winning stocks in health care, home builders, and hospitals, and acknowledges that at long last, the bull is back—it's just not back where people expected it to come back.

Clough, Rocker, and Kass, three towering stock-market intellects who dodged the bear or profited from it all the way down. And now all three acknowledge that things have gotten too cheap to bet *against* the market. Remarkable. That, too, is what should happen at the bottom.

So, keep moaning that no one is making money in the market. Keep believing that the bears still run wild on Wall Street. My money's on the bulls. For the first time in two years, they're running, albeit in padded feet with nary a twig being snapped or a matador on the scent. It's time to start running with them. Stop fighting it. The bottom, at last, is at hand. ■

James J. Cramer is co-founder of TheStreet. com. At the time of publication, he owned stock in Caterpillar, Philip Morris, Wells Fargo, United Health Care, Pepsi, and Clorox. He often buys and sells securities that are the subject of his columns and articles, both before and after they are published, and the positions that he takes may change at any time. *E-mail: jjcletters@thestreet.com*

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Robert Kolker **CLASS ACTION**

Levy Takes Finals

Schools chancellor Harold Levy came in as the consummate manager; he'll probably depart as martyred by the job as any of his predecessors.

THIS IS THE ULTIMATE END OF THE SCHOOL year at 110 Livingston Street. Everybody has one foot out the door. Harold Levy, the schools chancellor Mike Bloomberg never seems to talk to, understands that his days are numbered, even if his contract is extended this week ("Is this the postmortem?" he joshes as I sit down in his office). The seven appointed members of the Board of Education are expecting to see the board dissolved or retooled after their terms expire on June 30 ("I hope this is the end of an era," board president Ninfa Segarra says with a sigh). No one knows for sure if the mayor is really taking over the school system, or if (or when) the teachers will strike. People at Livingston Street say morale has never been this low. Of course, they say this sort of thing a lot. But this time, it's a little different: By September, the players down at the schoolyard may have changed completely.

Wry as ever, if a bit more somber, Levy, who famously dropped into the schools saga two years ago from a high-paying job at Citigroup, boasts that he's kept his pledge not to speak out about all of the political albatrosses that sunk his predecessors—like privatization and mayoral control—even as the mayoral-control issue appears to be putting him out of a job. His passion continues to be tinkering with the system, using statistical knowledge to make sure that kids are actually learning. "I get accused of micromanaging, to which my answer is, 'Not enough,'" he says with a Cheshire-cat grin. "I know more about what goes on in the schools on a data level now than most bank presidents do about their *banks*."

He admits this much: that the politics of the place is martyring him, just as it did those before him. With the newfound freedom of a senior in May, he barely hides his contempt for the board, and especially for his bête noire, Segarra, whom he accuses of blaming every pitfall on him, starting with the horrifying capital-budget overruns that became public last year. "She managed to portray it as my fault, that she had uncovered this, never quite saying I told her!" he says, his voice tightening. "And I said, 'It's obvious I can't say anything more to you.'" (The old rules of the schoolyard still apply: Segarra's response is basically "He started it." "He told people he'd *quit* if I became board president," she says from her new perch as executive director of the Police Museum.)

ODD COUPLE OUT: Chancellor Harold O. Levy and deputy chancellor Judith Rizzo.

This is the way things have been for a while at Livingston Street: The chancellor does his best to ignore the board . . . and the board does its best to outwit the chancellor. Is it any wonder City Hall wants to end the impasse? The irony of the Levy era, however, is the surprising fondness with which Livingston Street's permanent government of pedagogues and curriculum formulators have come to look in retrospect upon his predecessor, Rudy Crew. Crew's tenure, so criticized at the time, is now looked on as a kind of golden age, with an impressive list of accomplishments: getting rid of social promotion (at least nominally), mainstreaming more special-education kids, creating a special chancellor's district for failing schools, setting higher standards for elementary education.

Levy is a big Crew fan, too. The difference has been in emphasis: While Crew beat the education drum, Levy beat the management drum. Levy has also handled some real crises. He created the first successful summer-school program in the schools' history (40 percent of the kids went up a reading level afterward). He introduced new tactics to fight the critical teacher-recruitment problem. He's created 23 new innovative high schools that will open in the fall. He's brought in outside consultants to look at how to improve testing. He's ratcheted attendance up to 90 percent systemwide. But to the permanent government, these were side projects. While Crew talked endlessly about standards, Levy thought standards could best be served by looking at the system in a more *meta* way. "I made a judgment I would continue Rudy Crew's policies because they were working, but I took the job to change a culture," he says. "The fact of the matter is, this place is now riveted on management stuff. When the superintendents and I sit down together, I can ask them, 'What are you doing in math in the third grade in P.S. 54, because it looks like the math scores for non-English-speaking students are going down and the scores are going up for the general population?' We know that now."

This approach suited some superintendents just fine. Others noticed something lacking. "I think he's a good guy," says Betty Rosa, superintendent of District 8 in the Bronx. "But

(*Continued on page 105*)

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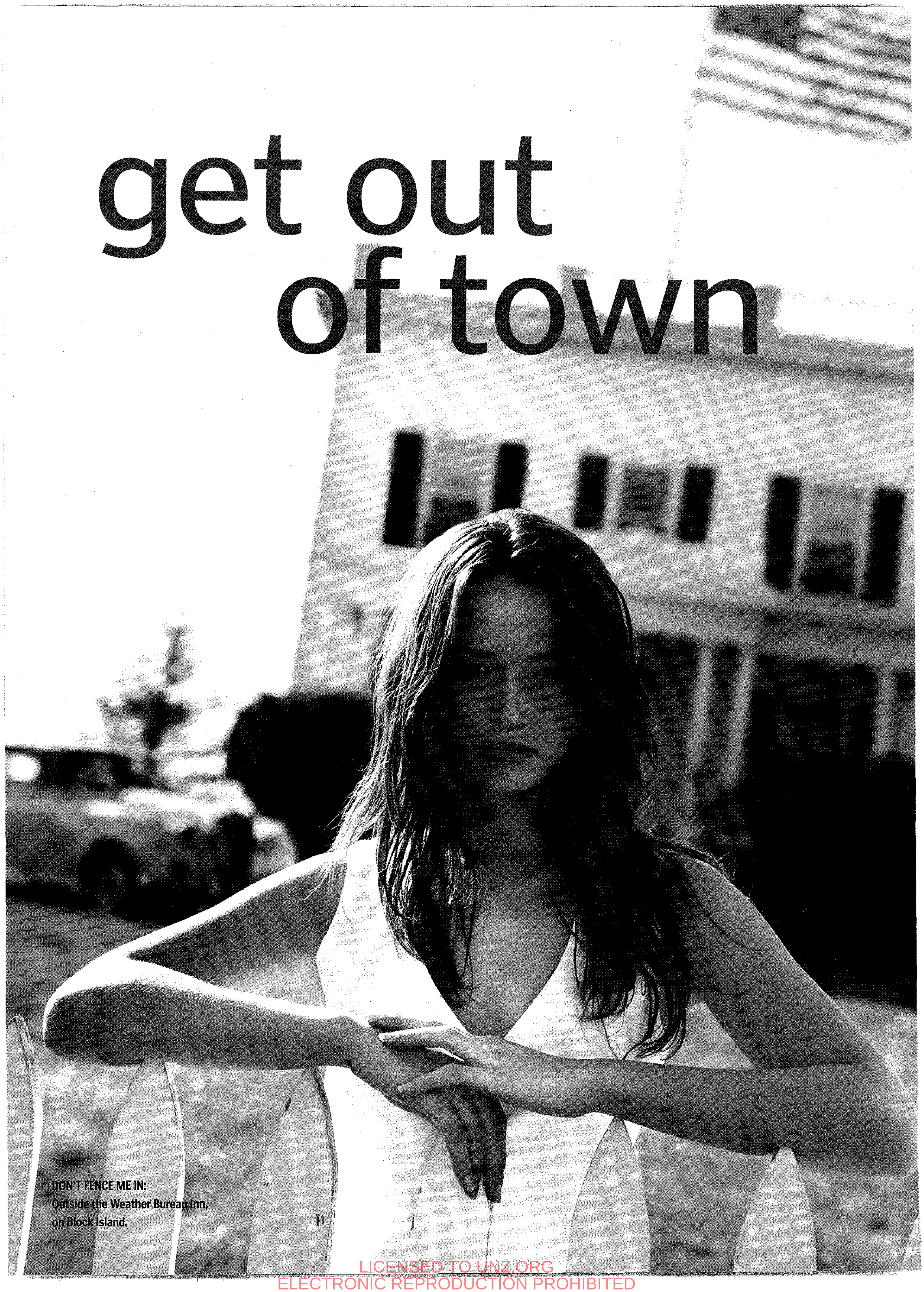

DON'T FENCE ME IN: Outside the Weather Bureau Inn, on Block Island.

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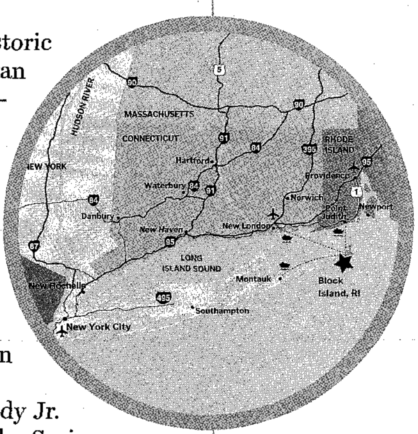
Block Island, Rhode Island

Live life in the slow lane at this isolated escape off the coast of New England.

"IT'S AGAINST MY PRINCIPLES TO ENCOURAGE ANYONE ELSE to come here," says a man who retired to Block Island after vacationing there since the sixties. "It's a barefoot-and-bicycle kind of place." If you're looking for glitz, this pork-chop-shaped eleven-square-mile island off the coast of New England probably isn't the right speed. In fact, speed is another thing that goes against Block Islanders' principles. When mopeds got to be too popular in the eighties, and the Rhode Island DMV refused to restrict them, the island threatened to secede. (Massachusetts and Connecticut offered to annex it.) Locals still prefer that visitors park their cars on the mainland and ferry over on foot. Of course, this inconvenience only increases the island's aura of exclusivity and isolation. "There's no golf, no tennis," says a Connecticut weekender. "And no place to go to be noticed."

- **LAY OF THE LAND** Old Harbor, with its Victorian bed-and-breakfasts, welcomes incoming ferries. New Harbor—on the Great Salt Pond on the west side—has seafood restaurants and a marina. The beaches are all public, as are the southern end's Mohegan Bluffs—dramatic 180-foot ledges that are often compared to the coast of Ireland. Nearby is a 200-acre bird sanctuary with a web of flower-lined trails known as the Maze.
- **THINGS TO DO** Cyclists abound. A hilly but scenic ride takes you from Old Harbor, where many of the bike-rental shops are, to the historic Southeast Lighthouse on Mohegan Bluffs. The boating crowd converges for race week, the third week in June. In September and October, the bird-watchers descend on the island, which sits in the path of the Atlantic Flyway. Surf-casting and spearfishing for striped bass and bluefish are popular pastimes, as is clamming on Great Salt Pond.
- **FAMILIAR FACES** Ted Kennedy Jr. held his wedding reception at the Spring House Hotel overlooking the ocean. AOL Time Warner's Richard Parsons, Christopher Walken, and author Roy Rowan all have homes here. "Woody Allen tried to buy a place in the eighties," says a weekender, "but they didn't sell it to him."
- **SOCIAL SCENE** Nightlife revolves around traveling dinner parties—from casual barbecues to catered seafood-and-tenderloin cookouts. "You'll never find an ice carving on Block Island," insists Joan Abrams, owner of the 1661 Inn & Hotel Manisses and the island's top caterer. The two movie theaters draw a good summer crowd. Bars like McGovern's Yellow Kittens Tavern in Old Harbor host bands on the weekend. Captain Nick's Rock & Roll Bar will throw a music festival on June 11.
- **PROPERTY VALUES** Quaint shingled homes with wraparound porches predominate, along with a few colorful gingerbreads and modern split-levels. The



GETTING THERE
It's a four-hour drive to Point Judith, Rhode Island, where you can catch a ferry to Block Island. In the summer, there are ferries from Montauk and from New London, Connecticut. New England Airlines has hourly flights to Westerly State Airport.

HARLOR; MODEL: RENATA MACIEL DOS SANTOS/NEXTMANAGEMENT; VEST BY MARC JACOBS.

PHOTOGRAPHED BY STEWART FEREBEE

average sale price is $1.3 million. You might find a rare fixer-upper for $500,000, says a broker. When land is sold, the buyer pays 3 percent of the purchase price into the Block Island trust, which buys open land to preserve it from development. "We're about 33 to 35 percent protected now," says a year-rounder. Some of the island's founding families still own substantial undeveloped tracts, but if the acres become available, buyers will be bidding against the deep-pocketed land trust. Rentals range from $1,000 per week for a two-bedroom cottage to $8,000 per week for a nine-bedroom house on the ocean.

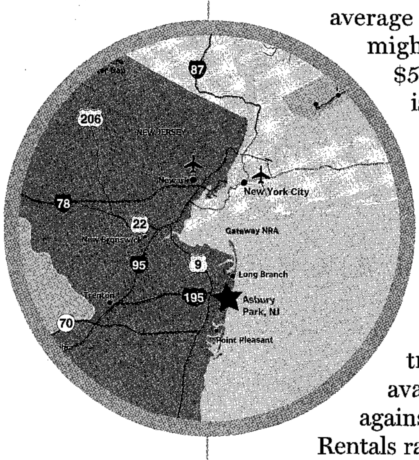
- **RECOMMENDED REALTORS** Attwood Real Estate (401-466-5582), Ballard Hall Real Estate (401-466-8883), and Sullivan Real Estate (401-466-5521) all have a good mix of sales and rental listings.
- **WEEKEND VISITS** The 1661 Inn & Hotel Manisses, outside Old Harbor, is a complex of Victorian cottages, many with ocean views (800-626-4773; doubles start at $185; blockislandresorts.com). The Manisses's dining room is one of the best on the island. Joan Abrams describes the menu as American, "with local fish and herbs from our garden." For down-home fried-fish meals, try the Beachhead (401-466-2249).

SARAH BERNARD

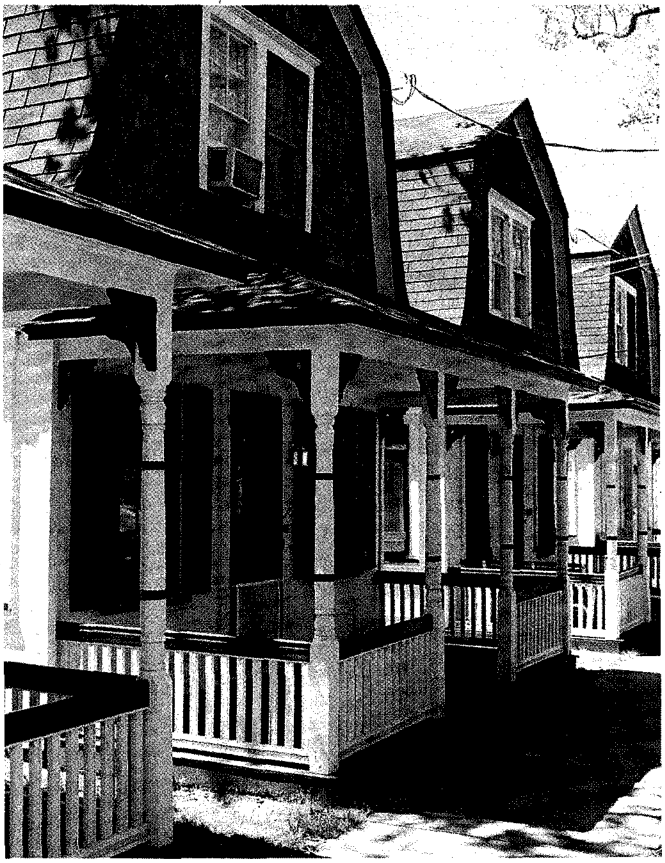
Ocean Grove/Asbury Park, N.J.

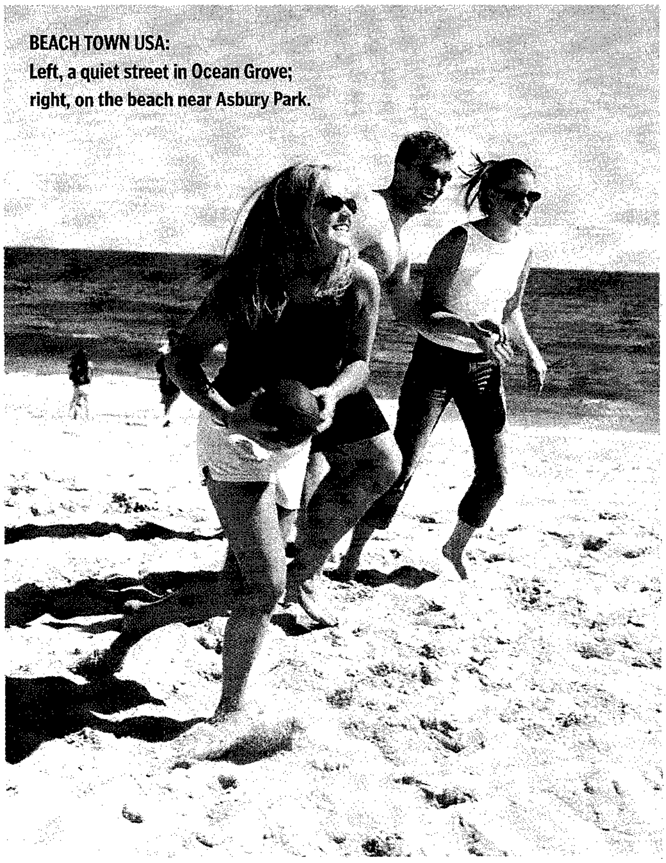
A honky-tonk Jersey Shore gem gets rediscovered by bargain-hunting Fire Island exiles.

HOLY SMOKES! WHAT HAPPENED HERE? THOUGHT DOMENIC Santana when he returned to Asbury Park for the first time in twenty years in 1998. Still reeling from seventies race riots, subsequent redevelopment disasters, and a history of shady politics (the FBI raided City Hall this January), this community of 17,000 sometimes seems more like a banana republic than the fabled seaside resort of Santana's youth. But a growing influx of entrepreneurs and New York professionals—especially gays and lesbians—is rediscovering the town, attracted by its diamond-in-the-rough boardwalk, edgy diversity, and spacious fixer-upper houses. "I used to never cross a bridge or tunnel except to go to the Hamptons," says Barbara Butcher, who, with partner MaryAnn Vitiello and Vitiello's son, moved here last year. "I love the diversity, the houses, the character. It's fabulous." And with the Victorian charm of Ocean Grove—an immaculate enclave first built as a Methodist retreat—just next door, it's no wonder that the area is booming again. "Asbury's development madness is turning into a real gold rush," continues Santana, who moved his family here from Jersey City in 2000 to reopen the Stone Pony club, which Bruce Springsteen made famous. "The place is really coming up."



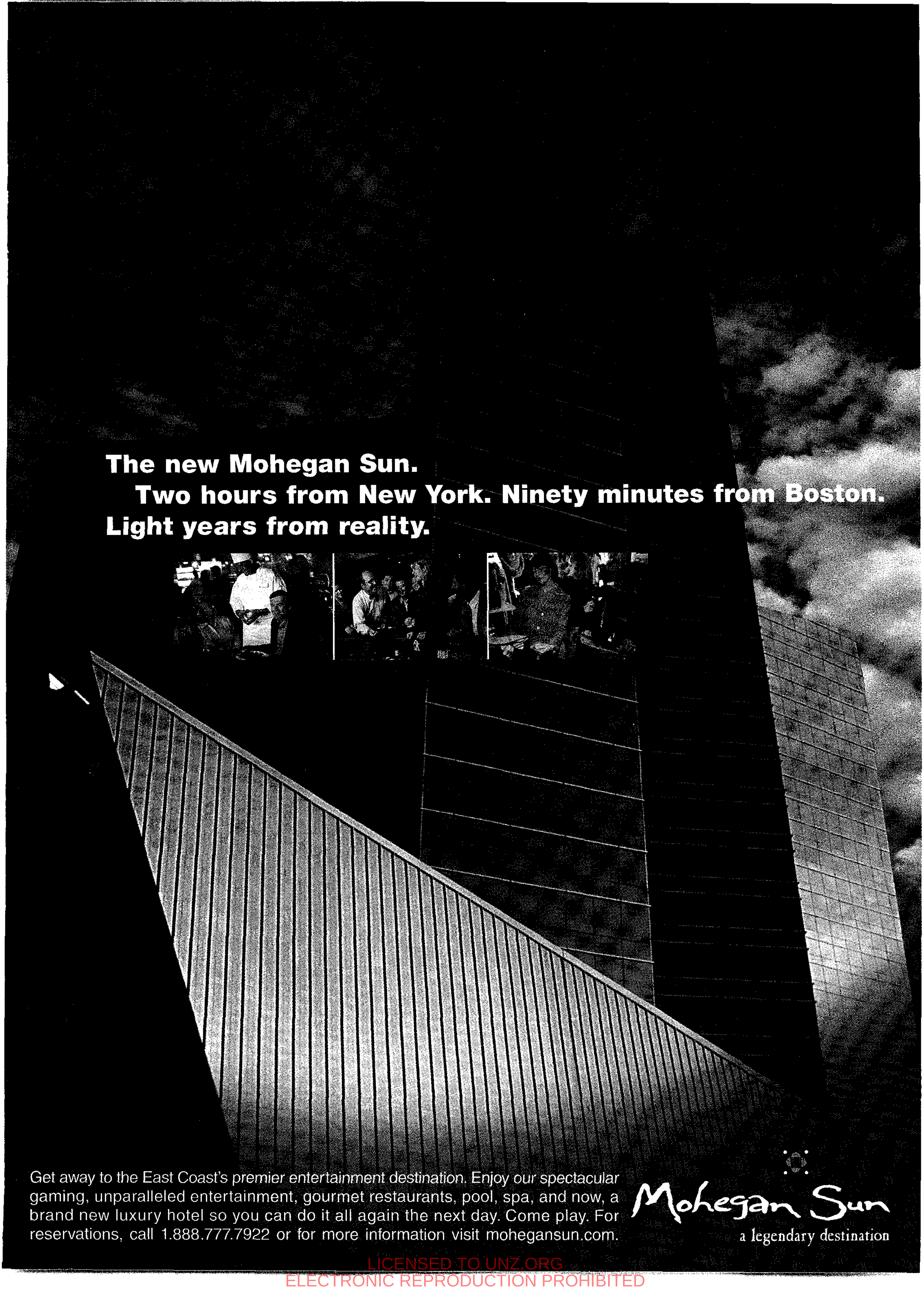
GETTING THERE Asbury Park is an hour and fifteen minutes away either by car (via the Garden State Parkway) or by New Jersey Transit.





BEACH TOWN USA: Left, a quiet street in Ocean Grove; right, on the beach near Asbury Park.

MAP ILLUSTRATIONS BY HEATHER JONES. PHOTOGRAPHED BY MAX KIM BEE.



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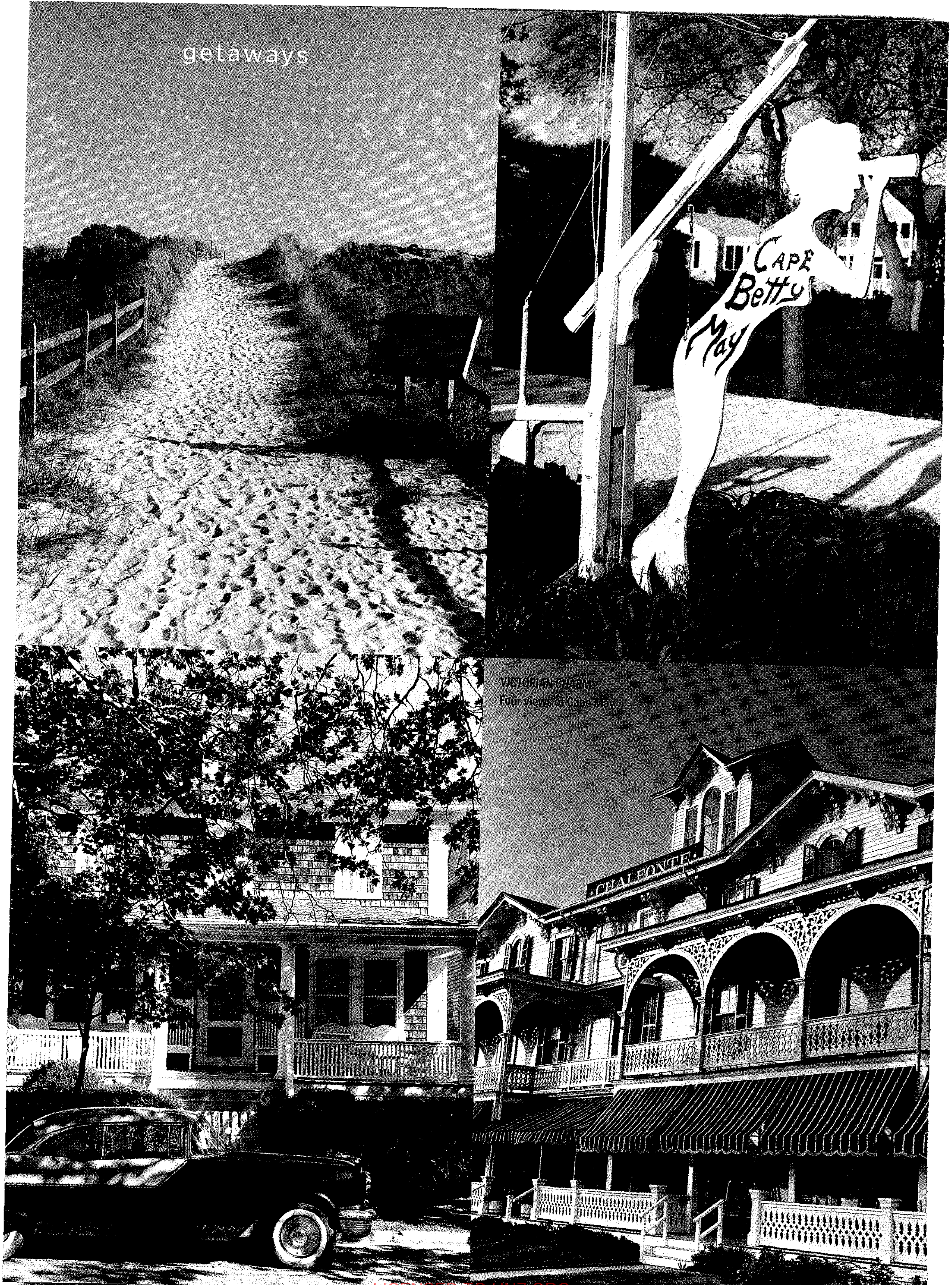

Cape
Betty
May
CHALFONTE

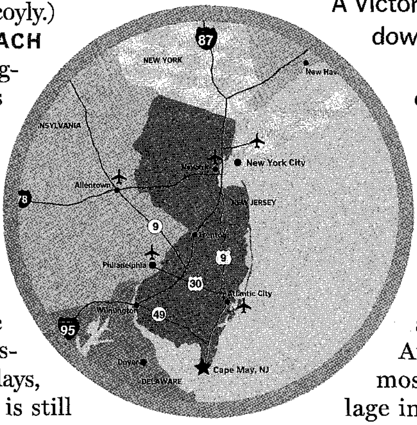
VICTORIAN CHARM
Four views of Cape May

- **THINGS TO DO** "Our lives revolve around house renovations and decorating-*faux pas* gossip," jokes Vitiello, referring to her circle of fellow newcomers. But music and nightlife still reign in Asbury Park. The waterfront Convention Hall and Paramount Theatre host regular concerts, while summer music festivals and local bars and lounges cater to everyone from club kids and jazz lovers to the rocker-and-biker set. New York nightlife impresario John Dorian, of Rebar and Suite 16, is opening two restaurants, Harry's Roadhouse and 660 Cookman, next month. By day, downtown's antique shops and galleries are buzzing with shoppers. Ocean Grove offers quaint strolls and restaurants, and the beaches are clean and uncrowded. "I prefer it here because you can have the time of your life," says Gary Thomas, half of a gay Manhattan couple who traded in their Fire Island weekend share for a home of their own in Asbury. "Or you can just relax."
- **SIGHTINGS** Russell Crowe, James Gandolfini, Jon Bon Jovi, and the Boss himself have all been spotted at the reopened Stone Pony. And Paradise—a sprawling gay club owned by former Madonna producer Shep Pettibone—books the likes of Cyndi Lauper and Taylor Dane. (Still no sign of Madonna, "but you never know," Pettibone says coyly.)
- **TALE OF TWO BEACH TOWNS** "The psychological barrier between us is definitely diminishing," insists Malcolm Navias, a New York expat who moved from Ocean Grove to Asbury Park this year. It wasn't so long ago that Ocean Grove was gated off from Asbury at night. On Sundays, Ocean Grove's beach is still closed until 12:30 P.M. and you can't buy alcohol no matter what day of the week it is. "It's nice for brunch, but I would never live there," declares Asbury newcomer Bernard Figueroa, who now commutes to Manhattan from the house he shares with his partner, Ted, and their 6-year-old son. "It's too uptight."
- **BUYING IN ASBURY** "Prices have increased dramatically in just three years, but when you compare us to the surrounding towns, we're still a very good buy," explains longtime Asbury Realtor Bruce Donaldson. Houses in varying conditions—from bungalows and Victorians to Neo-Colonials and Tudors—go for between $125,000 and $500,000 (averaging about $225,000). Values decline as you move from the more affluent north end to the somewhat seedier southwest. Rentals are scarce, though a market is developing.
- **RENTING IN OCEAN GROVE** "There's not much left to buy here," says 30-year Ocean Grove real-estate veteran Arlene Fox. But rentals are more plentiful. The average three-bedroom house ranges from $750 to $2,000 per week, or $8,000 to $20,000 for the season.
- **RECOMMENDED REALTORS** In Asbury Park, Bruce Donaldson (732-775-0655), John C. Conover (732-531-2500). In Ocean Grove, James J. Pentz (732-988-7271), Arlene Fox at Diane Turton (732-775-2774).
- **WEEKEND VISITS** The best overnight options are in Ocean Grove, with its many bed-and-breakfasts (check oceangrovenj.com for listings). The newly relocated Moonstruck restaurant (opening June 2; 732-988-0123), offering Continental fare, is the place to eat out.

ARIC CHEN

Cape May, New Jersey

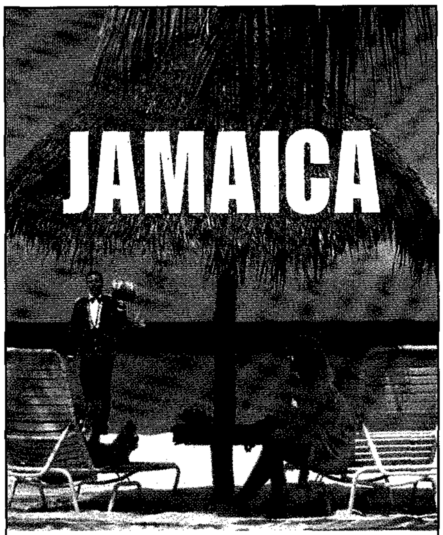
A Victorian-era time capsule down the Shore.



GETTING THERE
Depending on traffic, the drive down the Garden State Parkway and over the canal bridges into Cape May takes about three and a half hours.

CAPE MAY, THE COUNTRY'S oldest oceanfront resort, was a vacation getaway for P. T. Barnum, Civil War generals Robert E. Lee and William Sherman, and even Abe Lincoln. After a fire destroyed most of the whaling village in 1878, it was rebuilt with Victorian gingerbread-style houses. The city was designated a national historic landmark in 1976, and the nineteenth-century charm has been preserved; slate sidewalks are lit by gaslights and surrounded by intricate plantings and flower gardens. "There's just a wonderful character about it," says one yearly visitor.

- **THINGS TO DO** All of Cape May's beaches are open to the public for a small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surcharge ($17 for the season, $4 for the day; children under 12 are free). The boardwalk is a little tame by Jersey Shore standards, but the one in nearby Wildwood is loaded with amusements. Grown-ups who've had their fill of the Ferris wheel can make the 30-to-45-minute trip to Atlantic City or easily fill afternoons in Cape May antiquing, bird-watching, biking, golfing, boating, or taking historic-house tours.

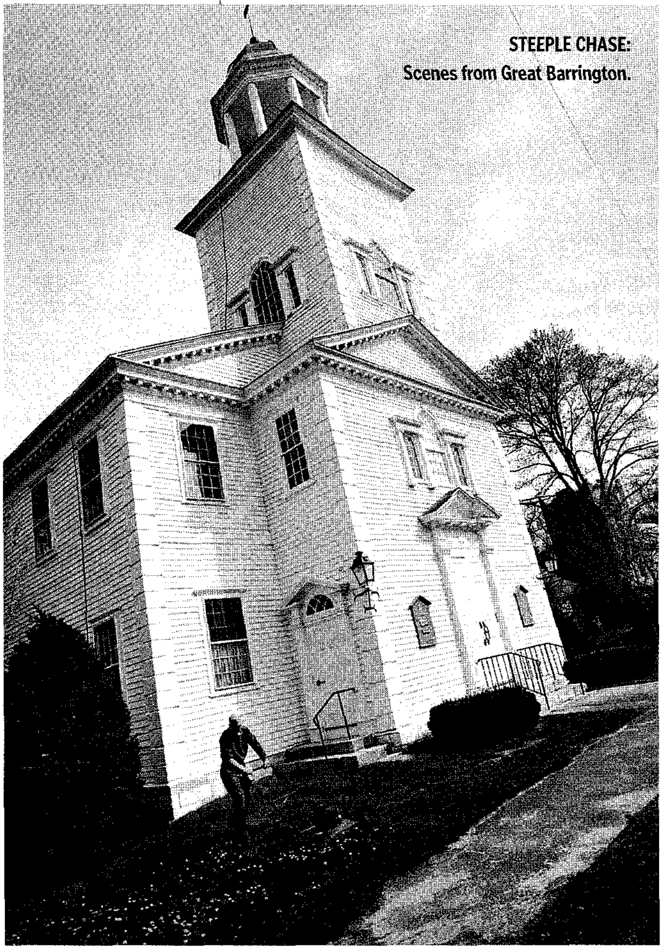
• **SOCIAL SCENE** For the "cottagers," as the folks from Philadelphia, Baltimore, and D.C. who've summered in Cape May for generations are known, socializing revolves around private tennis, yacht, and beach clubs. "They do the martini cocktail-hour thing," says a New York weekender. The rest settle for leisurely dinners at 410 Bank Street or the Pelican Club, which overlooks the ocean from the penthouse of the Marquis de Lafayette.

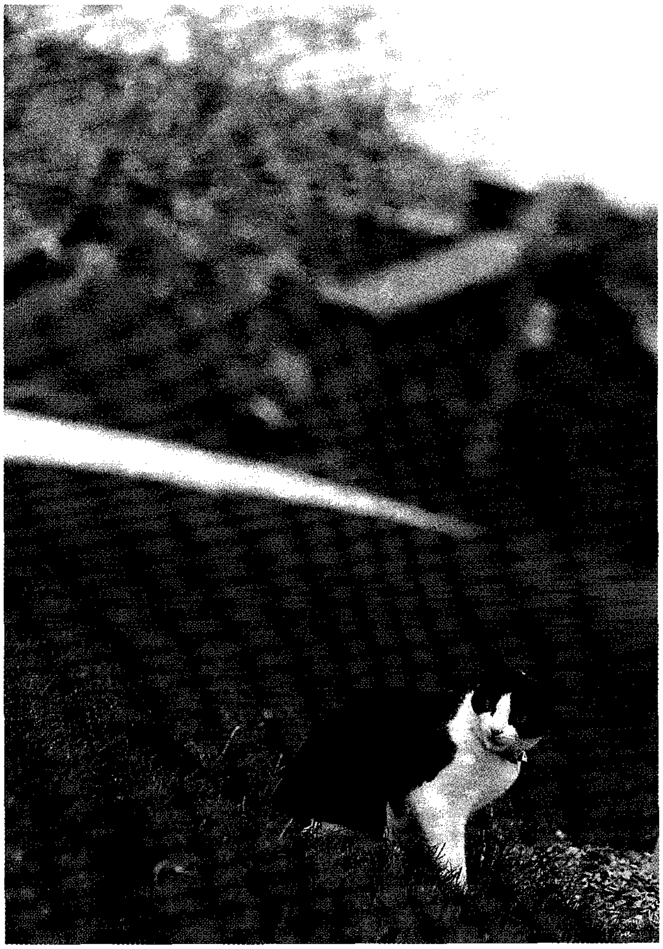
• **WHAT'S NEW** On June 7, Congress Hall, one of the oldest hotels on the beachfront, will reopen after a three-year renovation, sporting a Tiffany-blue ballroom and a zebra-print lounge.

• **PROPERTY VALUES** The fantasy of living in a turreted Victorian home complete with cupola and gazebo is what drives the real-estate market here. "Cape May houses have to have clashing colors," says a New Yorker who visits every summer. "Bright canary yellow with hot-pink shutters. Velvet couches and crystal chandeliers. Everything has something dangling off it—tassels and bows. It's so bizarrely flamboyant and fun." A Victorian within walking distance of the beach (few are actually on Beach Drive) will set you back at least $600,000. A single-family home on the water will be in the $1 million–$1.5 million range. During the season, most properties are rented on a weekly basis. Beachfront condos or large Victorian bungalows go for $1,250–$4,000 a week. A six-bedroom Victorian cottage within walking distance of the water goes for $4,800 a week, but $7,000 is not unheard of. A three-bedroom ranch is $2,500.

• **RECOMMENDED REALTORS** Homestead (609-884-1888 or homsteadrealestate.net), Tolz Realty (609-884-7001 or tolzcapemay.com for sales listings only), and Manzoni Realty (609-898-8200 or manzonirealty.com).

• **WEEKEND VISITS** A stay at the Chalfonte (888-411-1998 or chalfonte.com; doubles start at $135) is a classic Cape May experience: The oldest hotel in town, it has no A/C (ceiling fans and ocean breezes suffice) and few private bathrooms. Locals rave about a garden brunch at the Mad Batter (609-884-9619). For an old-school raw-bar spread, get your bib on at the Lobster House (609-884-8296), which also has a fish market and a docked schooner where guests can sip their cocktails. S.B.





STEEPLE CHASE: Scenes from Great Barrington.

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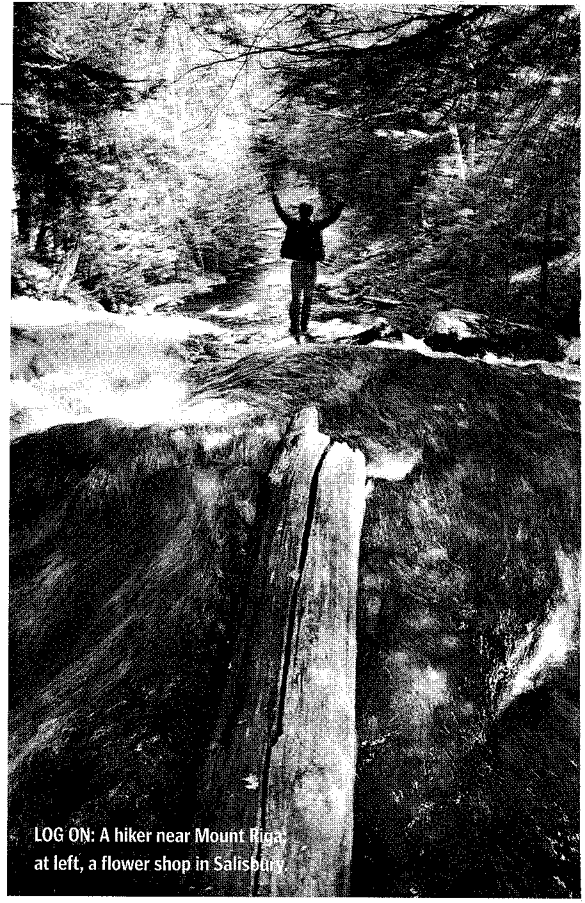


LOG ON: A hiker near Mount Riga; at left, a flower shop in Salisbury.

Great Barrington, Massachusetts

A bucolic Berkshires town where the arts-and-leisure crowd converges.

NESTLED AMONG SMALL NEW ENGLAND TOWNS LIKE Lenox and Norman Rockwell's Stockbridge, Great Barrington has been a summer retreat for sophisticated New Yorkers since the nineteenth century, when Nathaniel Hawthorne, Henry David Thoreau, Edith Wharton, and Herman Melville kick-started its evolution from mill town to arts-and-culture epicenter. But Great Barrington is still a rural town, and the most coveted second homes are often tucked away on dirt roads. "We love that we can dress down in jeans and sneakers yet still get our fill of Manhattan-worthy arts," says one weekending couple. "Some of the galleries—and many of the restaurants—are as good as those in the city," says another. "But minus the attitude."

• **THE GREAT OUTDOORS** Active types hike the two-mile loop around Benedict Pond in Beartown State Forest or head just a few miles north to Monument Mountain, where a 2.6-mile climb to the summit brings you to an idyllic picnic spot with spectacular views. There's also excellent fly-fishing (Green River and Williams River are hot spots for trout and small-mouth bass), horseback riding, and boating. Benedict Pond and the Housatonic River draw canoe and kayak enthusiasts.

• **ARTISTS' COLONY** Hot tickets include Tanglewood, where the Boston Symphony Orchestra plays every weekend in July and August, and Jacob's Pillow, New England's most popular modern-dance festival. "There's also the Norman Rockwell Museum and great antiquing along Route 7 between Great Barrington and the Connecticut border," says one Fifth Avenue resident who's had a second home in Great Barrington for almost ten years. And there is a slew of local galleries to explore, including the Loring gallery, Joyous Spring Pottery, and Holsten Galleries, known for its large selection of Chihuly blown glass.

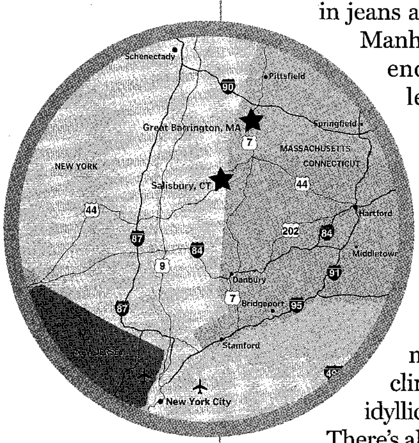
• **SUMMER GOSSIP** "Seiji Ozawa's retirement announcement was all anyone talked about last year," groans one second-home owner. "People were actually placing bets on who was going to take over the BSO!" Now that the baton has been passed to James Levine, vacationers are gossiping about who got tickets to the farewell performance and who was shut out. "It's such a touchy subject," says one lucky attendee.

• **WHAT'S NEW** Bizen, the always-packed Japanese restaurant on Railroad Street, is expanding into the space next door and will showcase owner Michael Marcus's pricey handmade pottery as well as a traditional Japanese tea ceremony. The Mahaiwe Theatre, a movie theater built in 1905, is being renovated and will house the Berkshire Opera Company. Although funding has been slow, and the company is staging only one major production this year (*The Turn of the Screw*), residents still think "it's going to do wonders for the town's cultural quota." Talk about an embarrassment of riches.

• **PROPERTY VALUES** Summer rentals are available in Great Barrington (ranging from $2,500 to $30,000 per month), but second homes are more

GETTING THERE

The winding drive along the New York–Connecticut border is blessedly free of traffic. Salisbury takes three hours, Great Barrington about two and a half. (Metro-North extends to Wassaic, a half-hour drive from Salisbury.)



PHOTOGRAPHED BY STEWART FEREBEE.

common. You'll find an equal number of Victorian homes, lakeside cottages, and farmhouses; the most expensive are secluded, with large acreage and mountain views or proximity to a lake or pond. "The main draw is Tanglewood," says Dorian Held, who has been selling vacation homes to New Yorkers for almost twenty years. "Everyone wants to be within a fifteen-minute drive." Recent sales include a four-bedroom Victorian a short walk from town for $557,500; a three-bedroom contemporary with a pool on a quiet country road for $570,000; and an 1850s farm house with six bedrooms on 33 acres for $660,000.

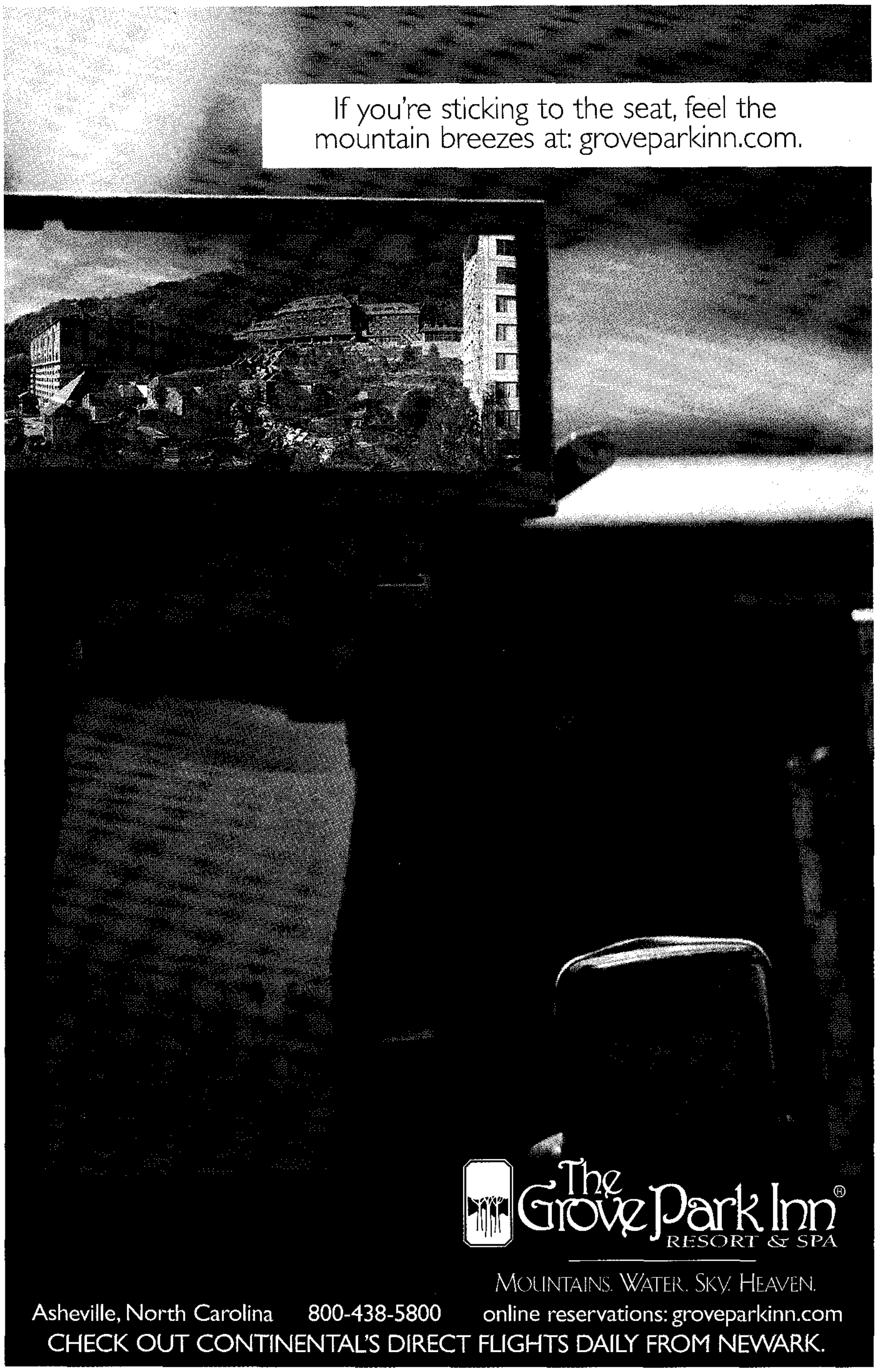
- **RECOMMENDED REALTORS** Dorian Held at Wheeler & Taylor Realty (413-528-1006), Apple Hill Realty (413-528-3458).
- **WEEKEND VISITS** Stay at the Wainwright Inn, a modest bed-and-breakfast in a converted Victorian within walking distance of downtown (413-528-2062 or wainwrightinn.com; rooms start at $150). Book a table well in advance at Aegean Breeze, a new Greek restaurant that serves delectably fresh charcoal-grilled whole fish (413-528-4001). TARA MANDY

Salisbury, Connecticut

An eighteenth-century village nestled in the rolling hills of Litchfield County.

TUCKED UP IN THE NORTHWEST CORNER OF the state, Salisbury may not have beaches (unless you count the shores of Lakeville Lake) or a Bridgehampton-caliber social scene (though Meryl Streep and Joel Siegel are residents), but it is one of the most charming villages in the area, with a post-card-perfect Main Street peppered with little shops and bakeries, white clapboard neoclassical estates, and the country's oldest public library. The surrounding countryside seems about as removed from the metropolis as you can get, with its rolling hills, string of placid ponds, uncrowded roads, and abundant wildlife. "We were determined to find a place down the road in Washington; it seemed so chic," says a New Yorker who bought a weekend place here three years ago. "But once the Realtor took us to Salisbury, we couldn't go back. It has all the charm and—thank God—none of the pretensions."

- **FAMILIAR FACES** The aforementioned Streep and Siegel, along with Jill Clayburgh and Ed Herman, all live within town lines, while Jasper Johns, a brace of Buckleys, and Kevin Bacon *et famille* live in neighboring Sharon.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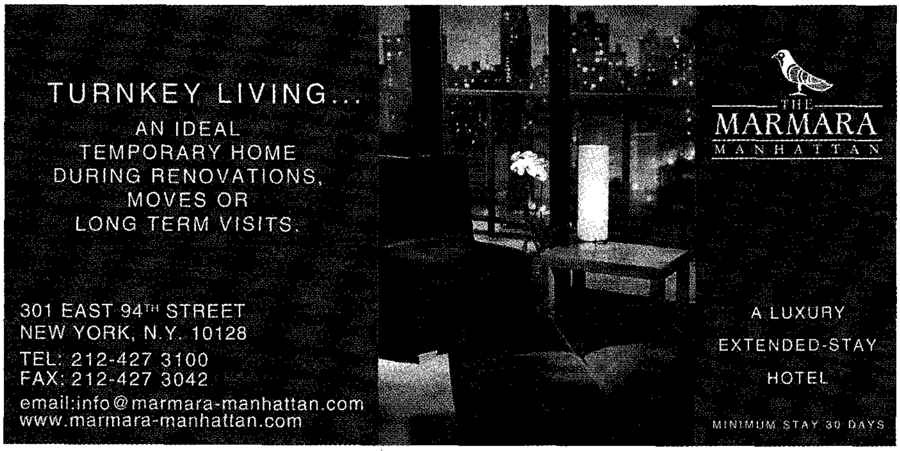
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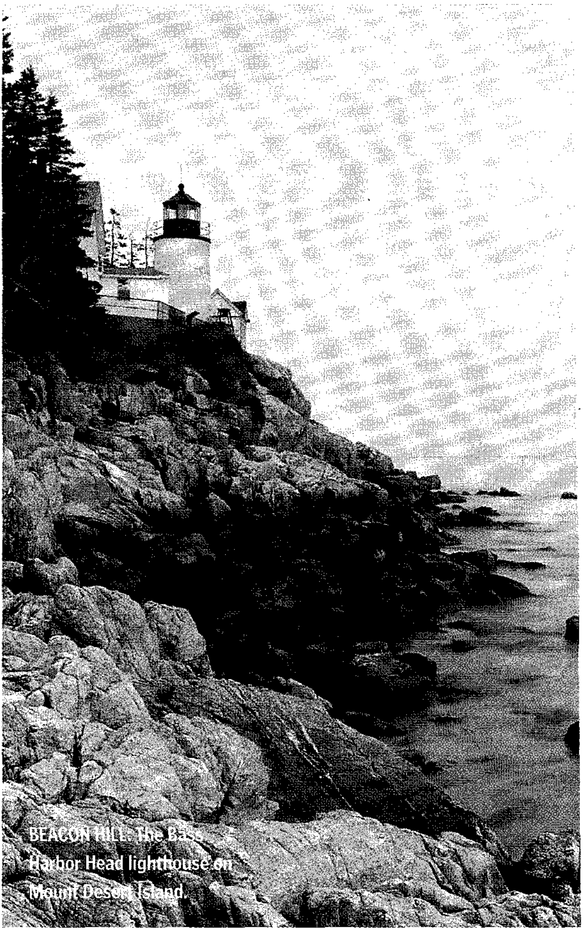
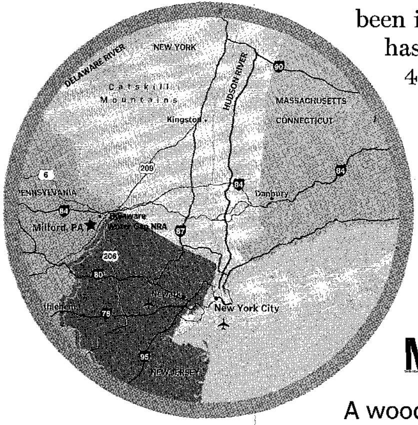
- **SOCIAL SCENE** "Our family has been here for over 50 years, and you can understand why," says one New Yorker who gave up a place in East Hampton for Salisbury. "It's the pleasure of living in a small town; you know everyone by their first name; people have a real dedication to the area." The Fourth of July celebration at Town Grove is the kind of old-timey cookout that will take you back to your childhood—or to the childhood you wish you'd had.
- **PROPERTY VALUES** Local stock ranges from the eighteenth-century clapboard houses that line Main Street to cabins on the side of Mount Riga and along Riga Lake—which are only accessible via a steeply pitched dirt road and, in many cases, have no electricity or running water. "Rentals have been much slower this year," says broker Elyse Harney. "There are an extraordinary number of places still available—usually everything's gone by February. For the month of August, we range from a charming three-bedroom for $4,000 to a stunning estate with a main house, guest cottage, and swimming pool for $20,000." House sales, however, have been brisk. Prices range from $128,000 for a cottage to $4.9 million for a full spread. Recently a four-bedroom, three-bath Colonial, priced in the low $500,000s, sold in a day. Another swift sale was in the $2.6 million range; "It was not on a lot of land—only seven or eight acres," says Harney. "But it was *done*."
- **RECOMMENDED REALTORS** Elyse Harney (860-435-2200), Robinson Leech (860-435-9891).
- **WEEKEND TRIPS** The White Hart Inn has been in business for over a century, and it has clean, well-appointed rooms (860-435-0030 or whitehartinn.com; doubles start at $149). The best local restaurant is West Main (860-435-1450), which has brightly flavored Asian-inflected fare. On Thursdays and Fridays, it hosts local bands, and the bar is packed every night of the week.

MEREDITH KAHN


BEACON HILL: The Bass Harbor Head lighthouse on Mount Desert Island.

GETTING THERE
Take I-80 West from the Lincoln Tunnel. Total drive time is just under two hours.



Milford, Pennsylvania

A wooded, writerly retreat just beyond the Delaware Water Gap.

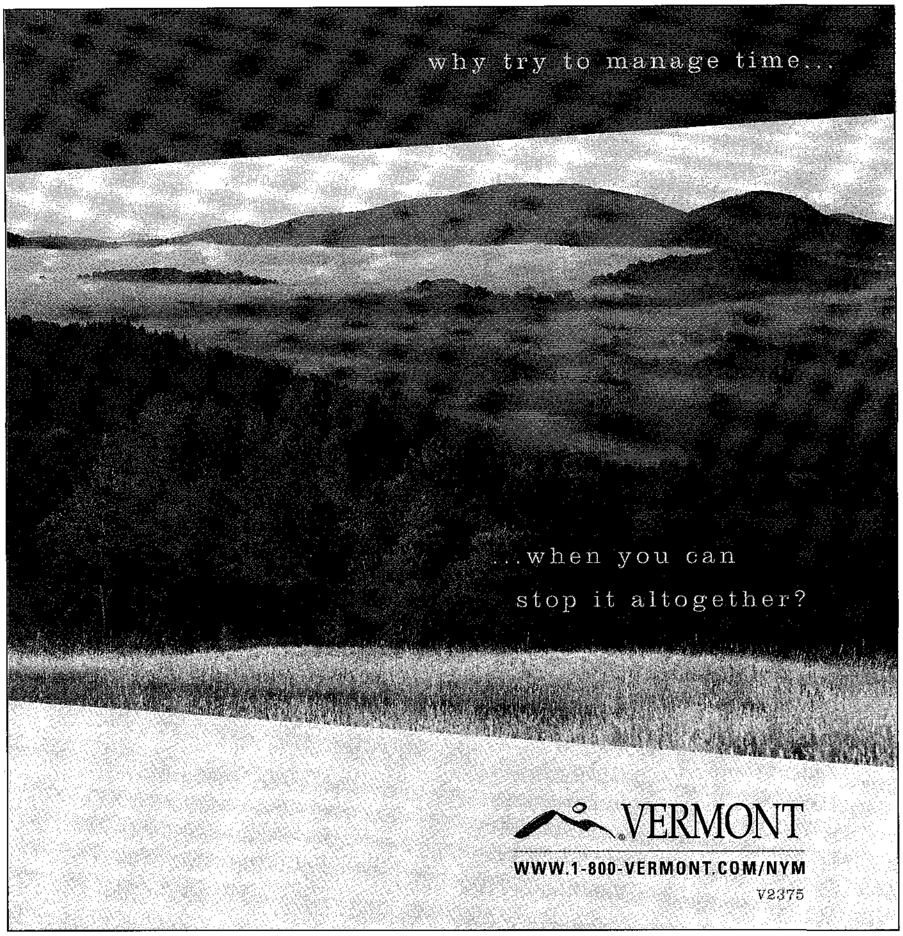
ALTHOUGH IT'S TECHNICALLY PART OF THE POCONOS, Milford, Pennsylvania, draws a crowd that's much more Yaddo than Mount Airy Lodge. "It attracts a lot of artists and writers," says Jerry Beaver, a New York City casting director who has owned property here for nearly two decades. "It's so rustic and pristine—it's probably easier for them to be creative someplace where you can find great peace of mind." The downtown area—officially a historic district—is lined with landmarked Victorian homes on almost every street. But many of the homes in the surrounding area are set back in the woods, with plenty of wildlife for company: bears, foxes, or trout in a stream nearby. "In the Hamptons, you spend all this money, and then you end up feeling like you're missing something," says Barbara De Vries, the original designer for CK. "In Milford, there's nothing to miss. And I like it that way."

- **FAMILIAR FACES** At the turn of the last century, Milford was briefly a proto-Hollywood celebrity magnet while D. W. Griffith was shooting films nearby (bringing Lillian Gish, Mary Pickford, and Pearl White with him). Now Milford draws literary types like Frank McCourt, John Berendt, Eric Bogosian, and *Spartina* author John Casey (who likes to write in a tent he's pitched in the woods near his home). Todd Oldham has also discovered Milford, and built a live-in tree house 60 feet off the ground on his ranch. "It's still the kind of place where no one at the Milford Diner is even going to know who Todd Oldham is," says Sean Strub, a second-home owner in Milford (and founder of the magazine *Poz*).
- **TALK OF THE TOWN** "There really isn't much of a scene," says Deborah DuCharme, a magazine executive who's been making regular visits to Milford for fifteen years. "If you want to know where all the people in black run into each other, it's at the garden-supply store." And when they do, it's probably

PHOTOGRAPHED BY RUSSELL KAYE.

conservation, not the cable industry, that they're discussing. Milford's well-organized advocates have so far managed to successfully oppose Home Depot and other signs of suburban sprawl. "The hottest topic last year was whether to put in Victorian- or Colonial-style lamps on the main street in town," says DuCharme. "Colonial won, but there was grumbling that someone had fixed the votes."

- **THINGS TO DO** You can hike to the Upper Delaware Scenic and Recreational River and Delaware State Forest, where there's a nature center and more fishing and hiking and biking trails than anyone on vacation should have energy for. On rainy days, there's always antiquing on Hartford Street or a visit to the Peters Valley Craft Education Center on the Jersey side of the river, where local artisans give courses in photography, weaving, and ceramics.
- **WHAT'S NEW** As much as Milford's New Yorkers say they want to escape, they'll no doubt welcome the new Brasseria, co-owned by Scott Morgan, former wine manager of the Royalton. To complement the formidable antiques scene in the area, Donna Hamilton, set decorator for *Zoolander* (among other movies), and her husband, Yilmaz Guver, recently opened Indigo Arts, a store with all the opulence of ABC Carpet & Home. The new Mountain Laurel Center for the Performing Arts is scheduled to open in full glory in 2003, with the Pittsburgh orchestra committed to perform. Grey Towers, a restored château with landscaped gardens, is launching a chamber-music series; violinist Anastasia Khitruk performs in July.
- **PROPERTY VALUES** Within the town confines, "we still have MasterCard houses," says Strub, citing a twenties three-bedroom home on postage-stamp-size property that recently sold for $65,000. On the other hand, a southern-plantation-style 10,000-square-footer is currently priced at $995,000. More typically, the small Victorians in town go for around $200,000, with houses outside town (on three or four or more acres) running about the same. The housing stock ranges from classic Adirondack-style lodges to airier, modern structures with an emphasis on glass and open views. Rentals range from $1,200 a week in town to $3,000 a week for properties on Twin Lakes, five miles down the road.
- **RECOMMENDED REALTORS** Davis R. Chant Realtors (800-372-4268) or RE/MAX (570-296-9290; ask for Vicki LaSpina).



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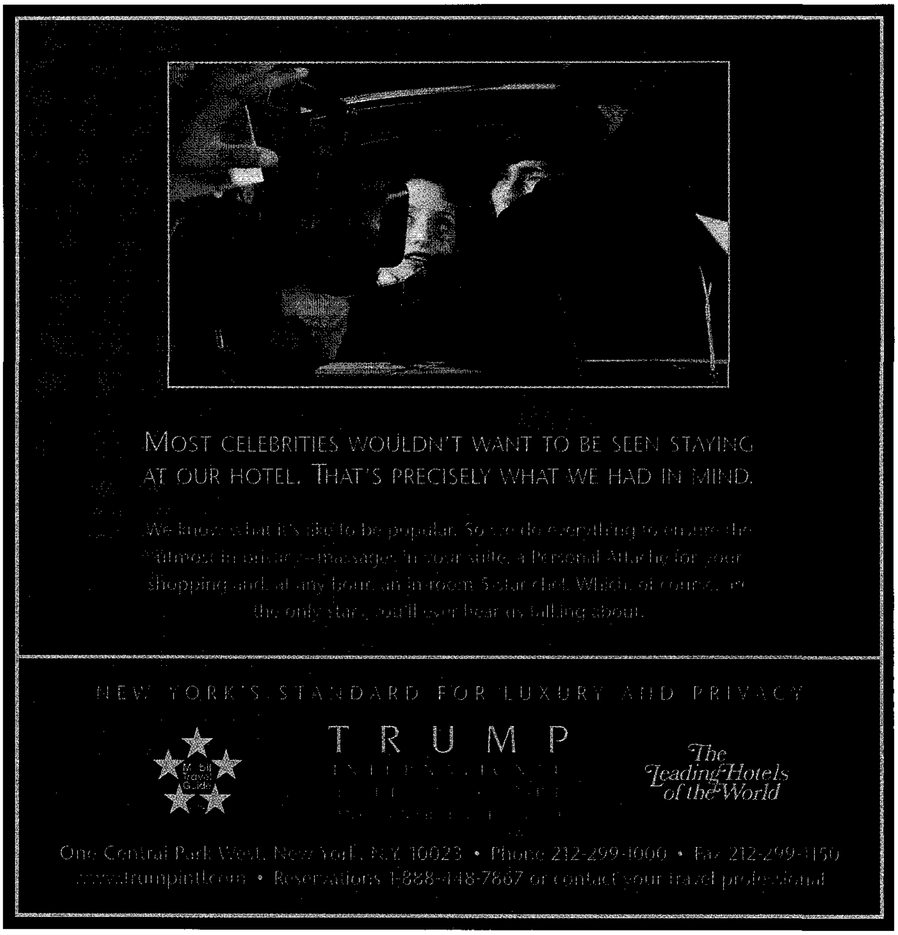

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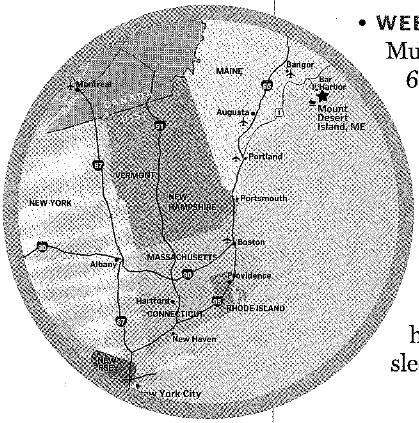
- **WEEKEND VISITS** Right in town, there's Muir House Inn and Restaurant (570-296-6373 or muirhouse.com; doubles start at $85), a former barn turned boarding house that's been renovated. The in-house Italian restaurant is fairly upscale, but also will let you catch your own trout in the backyard brook. A bit farther out of town, the Pine Hill Farm bed and breakfast (570-296-5261 or pinehillfarm.com; rooms start at $140) has breathtaking views and sink-into-sleep king-size beds. SUSAN DOMINUS



GETTING THERE It's about 480 miles from New York City (nine hours by car). There are two nearby airports, Hancock County–Bar Harbor and Bangor International.

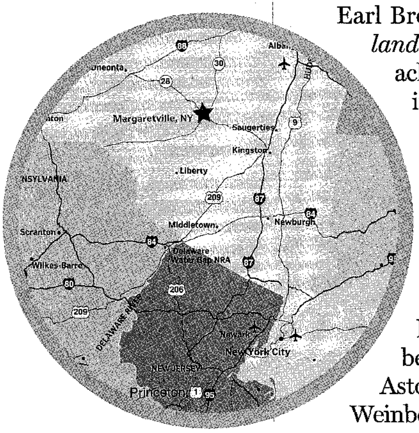
Mount Desert Island, Maine

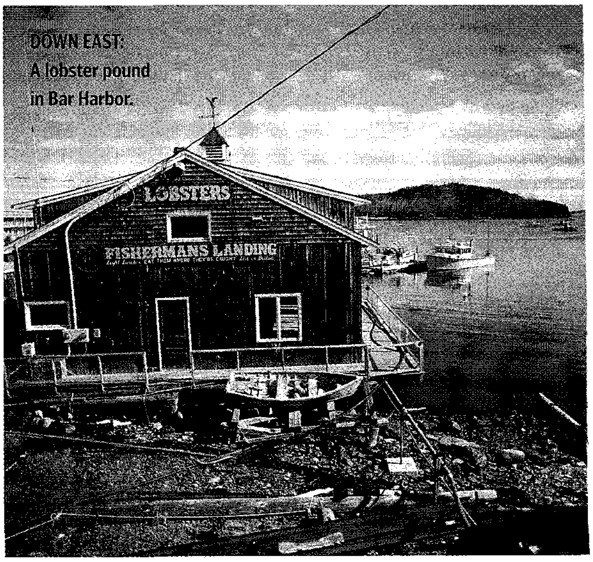
Lobster pounds and lakeside cottages where the Rockefellers once roamed.

FIRST OF ALL, IT'S "DE-*SERT*"—AS IN WHAT YOU MIGHT want to forgo after you've put away that four-pound lobster all by yourself. Mount Desert's popularity rests in part on the fact that (as one native puts it) "it's about as far as you can go on the highway without going through Customs," but mainly on its breathtaking mountains, lakes, streams, and seashore. In the first half of the twentieth century, it was the summer destination for well-to-do families from all over the East Coast. Mia Thompson Brown, whose grandmother first began leaving Philadelphia to summer on Mount Desert in 1905 ("They called it Philadelphia-on-the-rocks"), says simply that it's "the beauty of the island" that has kept her family coming for generations. "As a child, I was completely independent here," says Brown. "I'd go out on my bike in the morning and ride back home in time for dinner."

- **LAY OF THE LAND** The main town of Bar Harbor is a charming tourist mecca for shopping and eating; but with 3,000 hotel rooms, it's not the place to seek solitude, at least not during the summer months. Southwest Harbor calls itself the Quietside and is more local in flavor—plenty of lobster pounds and boat-building shops—though some galleries and inns have popped up in recent years. Northeast Harbor and Seal Harbor? Old money and old money.
- **FAMILIAR FACES** "New Yorkers are in luck," reports Earl Brechlin, editor of the Mount Desert *Islander.* "New Yorkers are just fine. It's Massachusetts plates that get local blood boiling." (Some locals have been known to call them Massholes.) Mainers are even less impressed by celebrities than they are by Massachusetts. "The only thing wealthy people can't buy is acceptance," Brechlin continues, "and that's the one thing Mainers hold back. They're warm and friendly, but you have to earn it." Among those who've been earning it over the years are Brooke Astor, Julia Child, Martha Stewart, Caspar Weinberger, Paul Newman, Joanne Woodward, Norman Mailer, Connie Chung, and native son Maury Povich, who was born in Bar Harbor.
- **THINGS TO DO** In spectacular, 30,000-acre Acadia National Park—that's half the island—there's hiking, picnicking, and, best of all, biking along the 45 miles of wide, smooth gravel carriage roads, which were built by John D. Rockefeller and which regularly offer up Kodak-moment vistas. On the island's ponds, lakes, and streams, there's canoeing; off the coast, sea-kayaking, sailing, and whale-watching. Elsewhere: golfing, camping, and, of course, lobster-eating.
- **LAST SUMMER'S GOSSIP** Martha Stewart's confrontation with a limo driver she discovered driving through her estate one night (he said he was lost) was widely and enthusiastically discussed.
- **THIS YEAR'S TALKING POINTS** It remains to be seen, of course, what will displace the traditional how-much-growth-is-too-much-growth issue, though something surely will (Martha . . . ?). Right now, it's reportedly hard for anyone to resist batting around the pros and cons of the Cat, the new, whiskered high-speed ferry to Canada. "That's got folks talking," says one resident.
- **PROPERTY VALUES** The most appealing, and expensive, summer house here is a "classic" shingle on the shore. "There's nothing on the ocean that you can touch for under a million and a half," says one Realtor. For a "decent, suburban-type three-bedroom house" farther inland, expect to pay around $250,000. As for rentals during July and August, Joe Wright at L. S. Robinson says that "lakefront and oceanfront go the quickest, and you're looking at a minimum of two weeks" (prices are $2,000 a week and up for those). For a two-bedroom in the town of Bar Harbor, you might pay $1,300 a week.
- **RECOMMENDED REALTORS** A few of the big ones: the Knowles Company, Northeast Harbor (207-276-3322); Lynam Real Estate, Bar Harbor (207-288-3334); Swan Agency Real Estate, Bar Harbor (207-288-5818).
- **WEEKEND VISITS** The centrally located Bar Harbor Inn (207-288-3351 or barharborinn.com; dou-

GETTING THERE From the George Washington Bridge, take the Palisades Parkway to the New York State Thruway. Total drive time is three hours.





DOWN EAST: A lobster pound in Bar Harbor.

PHOTOGRAPHED BY RUSSELL KAYE.

bles start at $99) was a popular, um, "reading room" during Prohibition. And the Claremont Hotel (207-244-5036 or theclaremonthotel.com; doubles start at $115), in Southwest Harbor, the island's oldest hotel (established 1884), is a resort in the grand style: huge porch, lawns, and jackets at dinner. GEORGE KALOGERAKIS

Margaretville, New York

A back-country playground for grown-ups in the Catskills.

IT'S A WARM SUMMER EVENING, YOU'RE PLEASantly fatigued from a hard day's fly-fishing, and now you're kicking back on the porch looking out over rolling hills and a country road far in the distance. If this is more your style than baking on the beach all day, wondering where your next mojito is coming from, then Margaretville, the center of activity in Eastern Delaware County—and the only town with a supermarket—might be for you. You won't find much activity: The sidewalk café has only a handful of seats, and there aren't any nightclubs. "We've got the only streetlight in a 30-mile radius," says Gretchen Goth, a longtime resident. "If you need to go to the movies, it's an hour away." But then, surrounded by hiking trails, trout streams, swimming holes, waterfalls, and reservoirs, who wants to go to the movies?

- **LAY OF THE LAND** Located on the northwestern edge of the Catskill Park, where forest gives way to farmland and the Delaware River, Margaretville is surrounded by quiet hamlets. None of which are much more than a convenience store and a gas station. But they, too, are starting to attract summer visitors. "We always called Margaretville the Soho of Delaware County," says broker Susan Doig. "Now some people are starting to call New Kingston 'Tribeca.' "
- **THINGS TO DO** A summer in Delaware County's a lot like camp: You'll want hiking boots, riding boots, a compass, and a gallon of bug spray. And you can leave your Eres bikinis at home—ponds, not pools, are the dips of choice. (In fact, as Dennis Metnick, a local real-estate lawyer, puts it: "Many people up here think a pool actually lowers the value of a property, and they tear them out.") Other local pastimes include trout fishing in the mountains, floating down Esopus Creek on an inner tube, or hurtling down a 3,500-foot drop at Plattekill. Still pining for the beach? Stretch out your towel on the sand strip at the man-made lake at the base of Belleayre Mountain in Pine Hill. In the evening,

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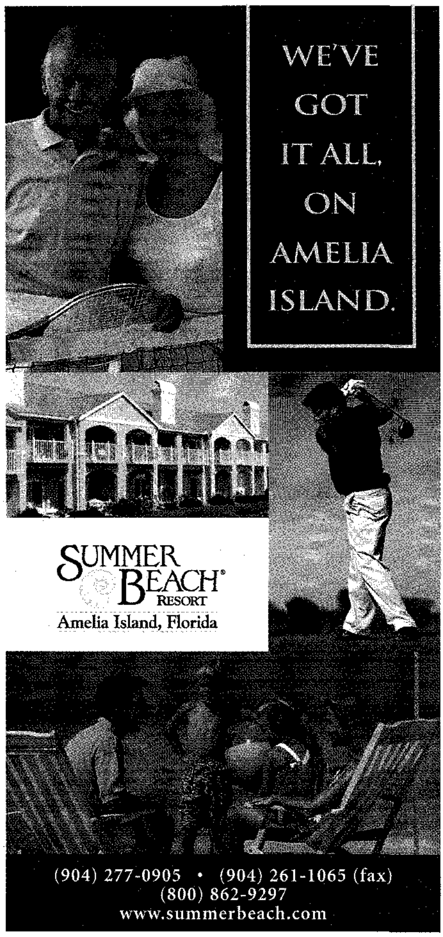
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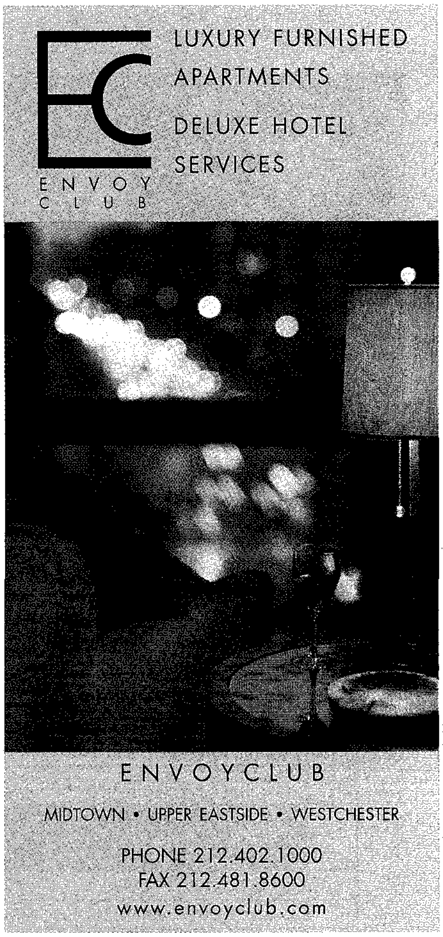
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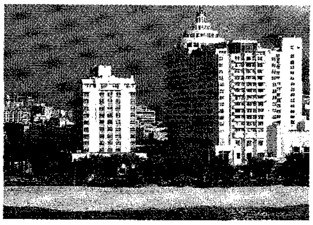

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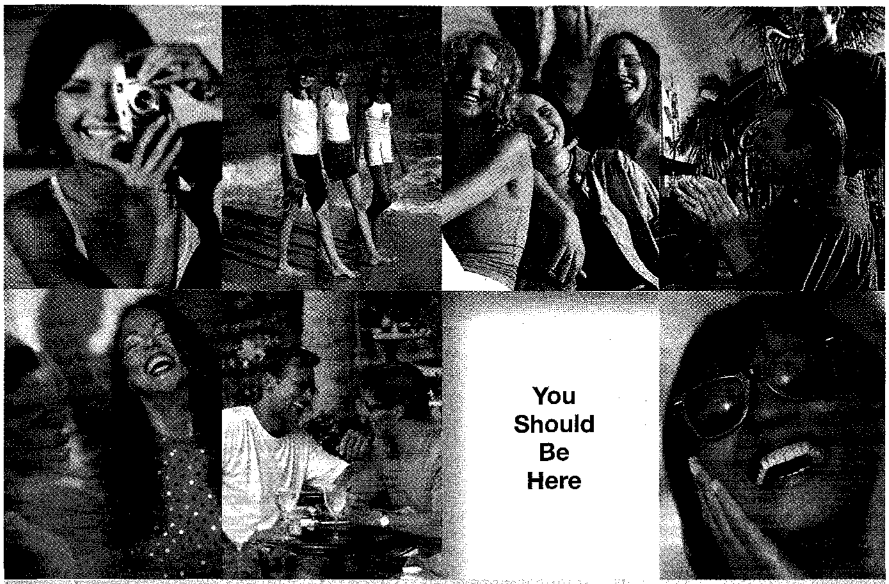

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wind down at the Belleayre Summer Music Festival, held outdoors on the ski slopes in July and August.

- **TALK OF THE TOWN** It's been three years since developer Dean Gitter announced his plans to build two golf courses on the edges of Margaretville, but it's still a hot topic, pitting those who prize their pastoral views against a handful of local politicians. But the weekend crowd has wrought some good: Locals are thrilled with the arrival of an Italian grocery store on Main Street. "Sure, there's a market for it," says Karen Sacks, owner of an office-supply shop in Margaretville. "We needed bread up here!"
- **SOCIAL LIFE** The main social scene in "these parts," as locals call the area, consists of salt-of-the-earth types who gather at night in Margaretville's Village Pub or the Round Barn farmers' market. Knowing them won't land you many cocktail-party invites, but it will come in handy when you need, say, someone to plow your drive.
- **PROPERTY VALUES** Houses here rarely sell for more than $400,000—and those that do are usually attached to dozens of acres of land (typically a combination of woods and meadows, with a few streams, ponds, and barns to boot). The majority of homes fall in the $200,000-to-$300,000 range and sell fast. "Inventory's my biggest problem," says Doig. "Second-home owners now account for 70 percent in some areas." Renting here will run you anywhere from $1,000 per month (for a tiny streamside cottage) to four times that for a week at Sunset View Farm, a 220-acre property in Bovina; $10,000 will get you a very well-appointed home with a swimming pond in the Belleayre-Margaretville-Andes area for the entire summer.
- **RECOMMENDED REALTORS** For sales, Coldwell Banker Timberland's Susan Doig (845-586-3321) and Ron Guichard (845-676-3600), Belleayre Realty (845-254-4111), Rosemount Real Estate (845-254-5454), and Frank Lumia Real Estate Plus (845-586-4486). For rentals, try Ed Ludde, who handles most of the area's seasonal listings (845-586-4227). Also check cyberrentals.com.
- **WEEKEND VISITS** The motel-style rooms at the recently restored Andes Hotel (845-676-4408; rooms from $50) won't thrill you, but its restaurant, with a menu heavy on Bovina beef, Esopus trout, and other local ingredients, is one of the best in the area. For spectacular views and antiques-filled rooms, try the Margaretville Mountain Inn, just a few minutes from town (845-586-3933 or margaretvillelodging.com; rooms from $75). SHYAMA PATEL

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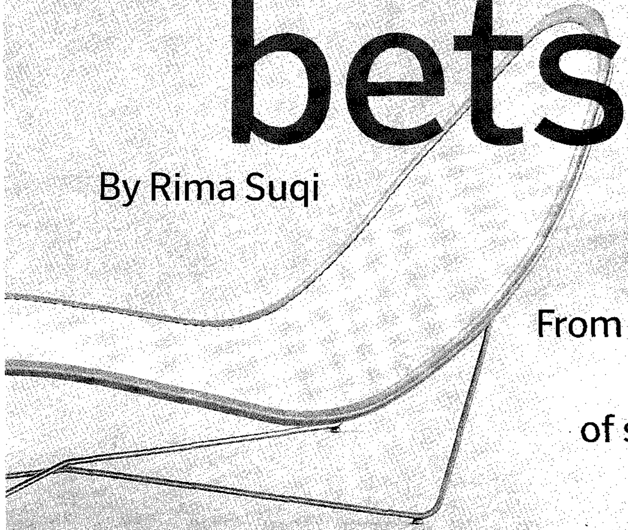

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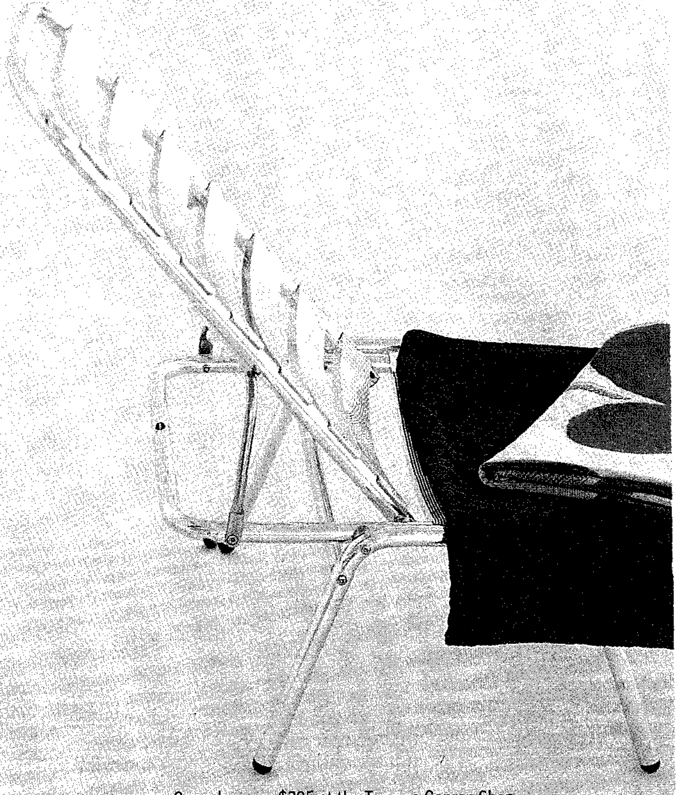

Cama lounger, $395 at the Terence Conran Shop (407 East 59th Street; 212-755-9079).

Retro Floral beach towel, $19.99 at Bed Bath & Beyond (410 East 61st Street, 212-215-4702; 620 Sixth Avenue, at 19th Street, 212-255-3550).

Red logo beach towel,$245 at Gucci (685 Fifth Avenue, at 54th Street; 212-826-2600).

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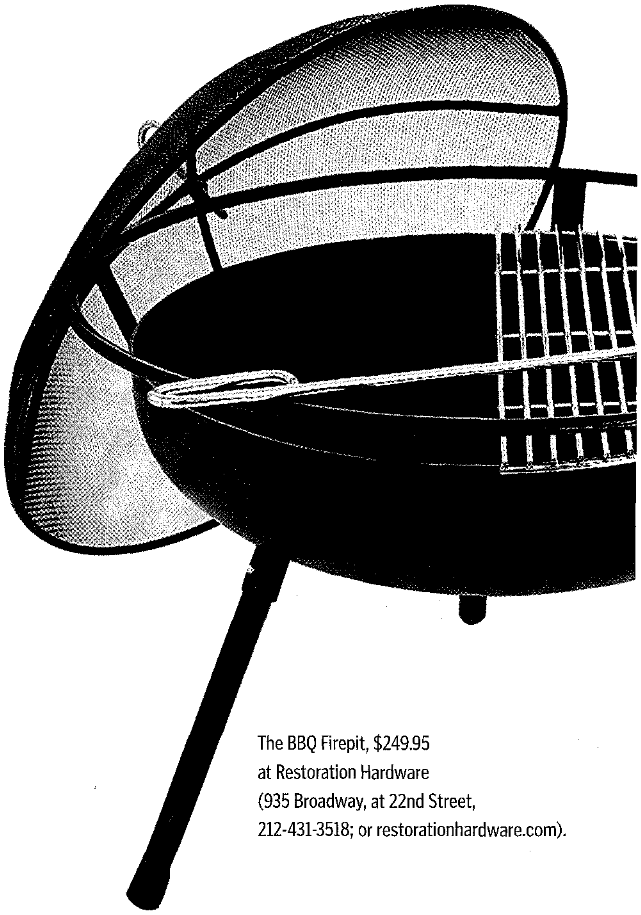

The BBQ Firepit, $249.95
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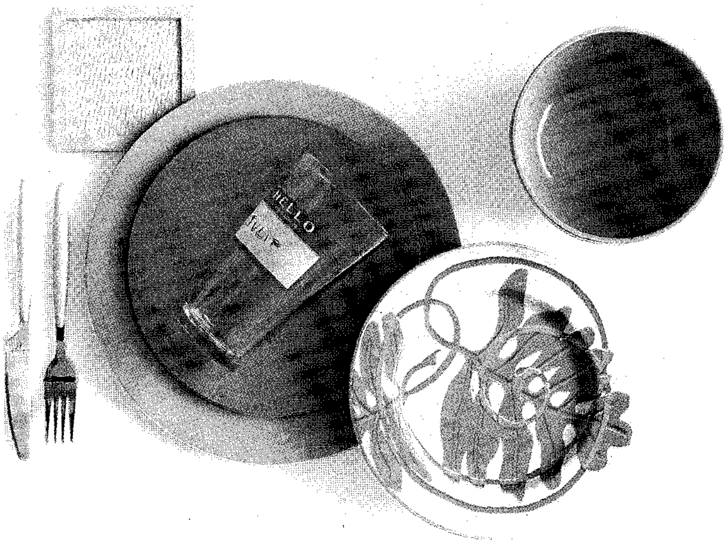
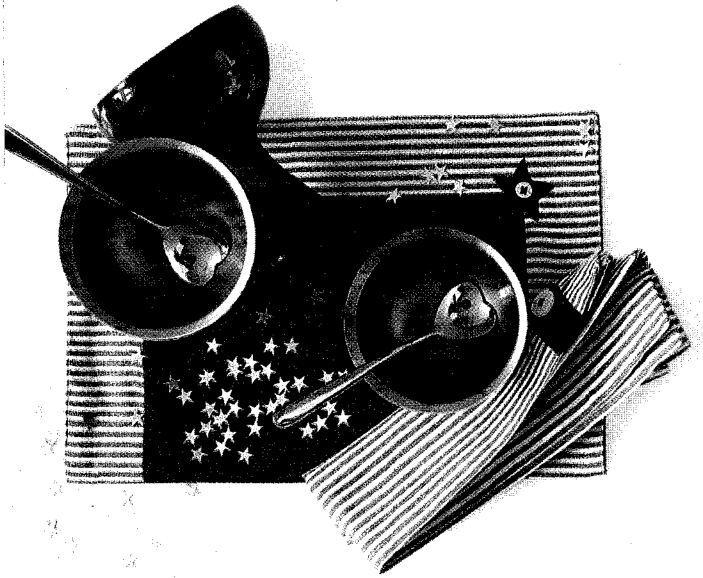
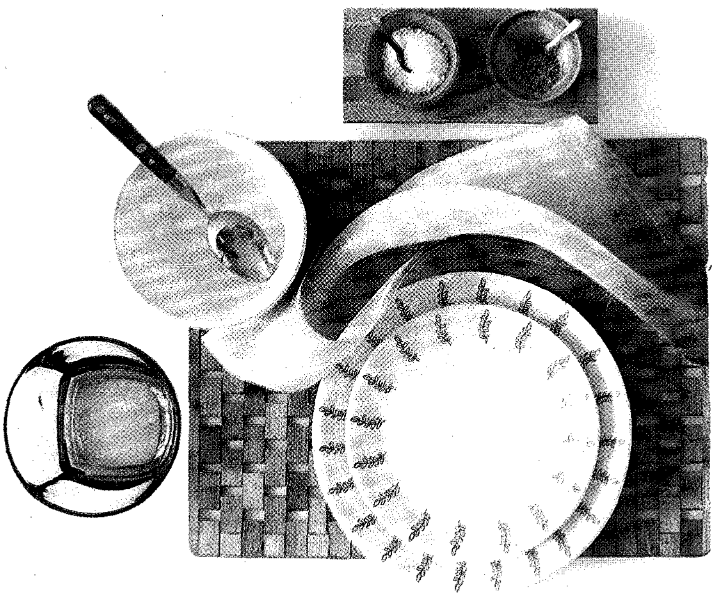
212-431-3518; or restorationhardware.com).



Melamine **bowl**, $5, dinner **plate**, $5, and melamine plate, $4, at the Terence Conran Shop (407 East 59th Street; 212-755-9079). Naples **dinner plate** by Too Beautiful for You (212-532-8777 for retailers or toobeautifulforyou.com). Yellow plastic and stainless-steel **cutlery**, $40 for 24-piece set at Room Interior Products (435 Hudson Street; 212-847-8488). "My Name Is" **glass**, $9.95 at Mxyplyzyk (125 Greenwich Avenue; 212-989-4300). **Coaster**, $1.95 at Crate & Barrel (650 Madison Avenue, at 59th Street; 212-308-0011).

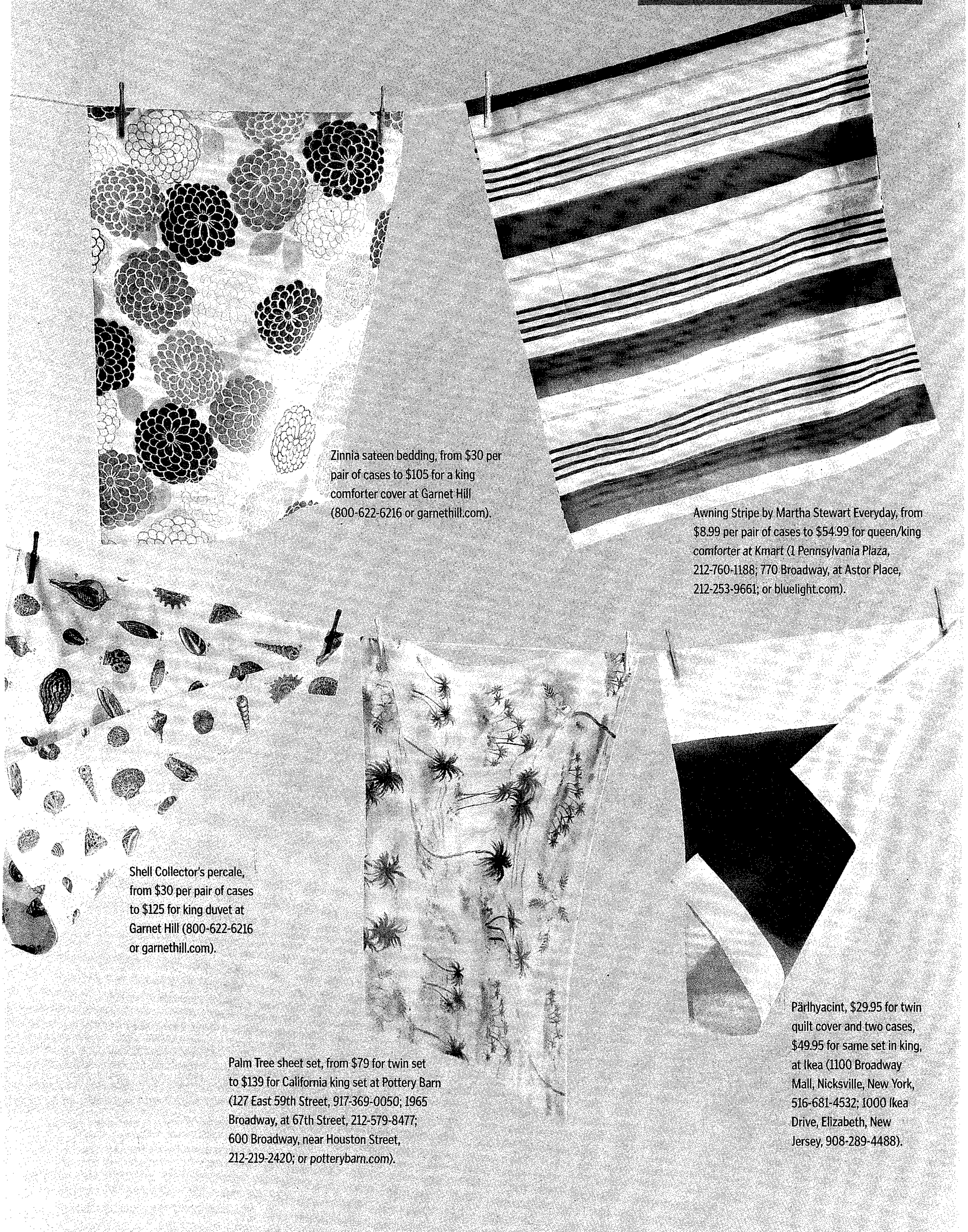
Häagen-Dazs **ice-cream bowl**, $40, and heart-shaped spoon, $8, both by Alessi at See (920 Broadway, near 21st Street; 212-228-3600) and Karikter (19 Prince Street; 212-274-1966). Marina **place mat**, $5.95, **napkin**, $2.95, and **star table sprinkles**, $4.95, at Crate & Barrel.





Acrylic **bowl**, $12 for set of four; patterned **dinnerware**, $29 per four-piece place setting; acrylic **flatware**, $9 per five-piece place setting; dip-dyed **napkin**, $8, through West Elm (866-428-6468 or west-elm.com). Bamboo **salt and pepper set**, $38 at Adrien Linford (927 Madison Avenue, near 74th Street; 212-628-4500). "Brick" **place mat**, $30 at Portico (450 Columbus Avenue, near 82nd Street, 212-579-9500; 903 Broadway, at 20th Street, 212-473-6662; 72 Spring Street, 212-941-7800).

Chromatic **dinnerware**, $150 for a five-piece place setting, and Triangle **flatware**, $100 per five-piece place setting, at Calvin Klein (654 Madison Avenue, at 60th Street; 212-292-9000). Leather **place mat**, $80, and **coaster**, $18, both by Truck, at ABC Carpet & Home (888 Broadway, at 19th Street; 212-473-3000). Organdy **napkin**, $19 per set of four, at West Elm (866-428-6468 or westelm.com). Novy Flora **glass** by Artel, $60 at Avventura (463 Amsterdam Avenue, at 82nd Street; 212-769-2510). Silver **clam and scallop dishes**, $250 each at Buccellati (46 East 57th Street; 212-308-2900).



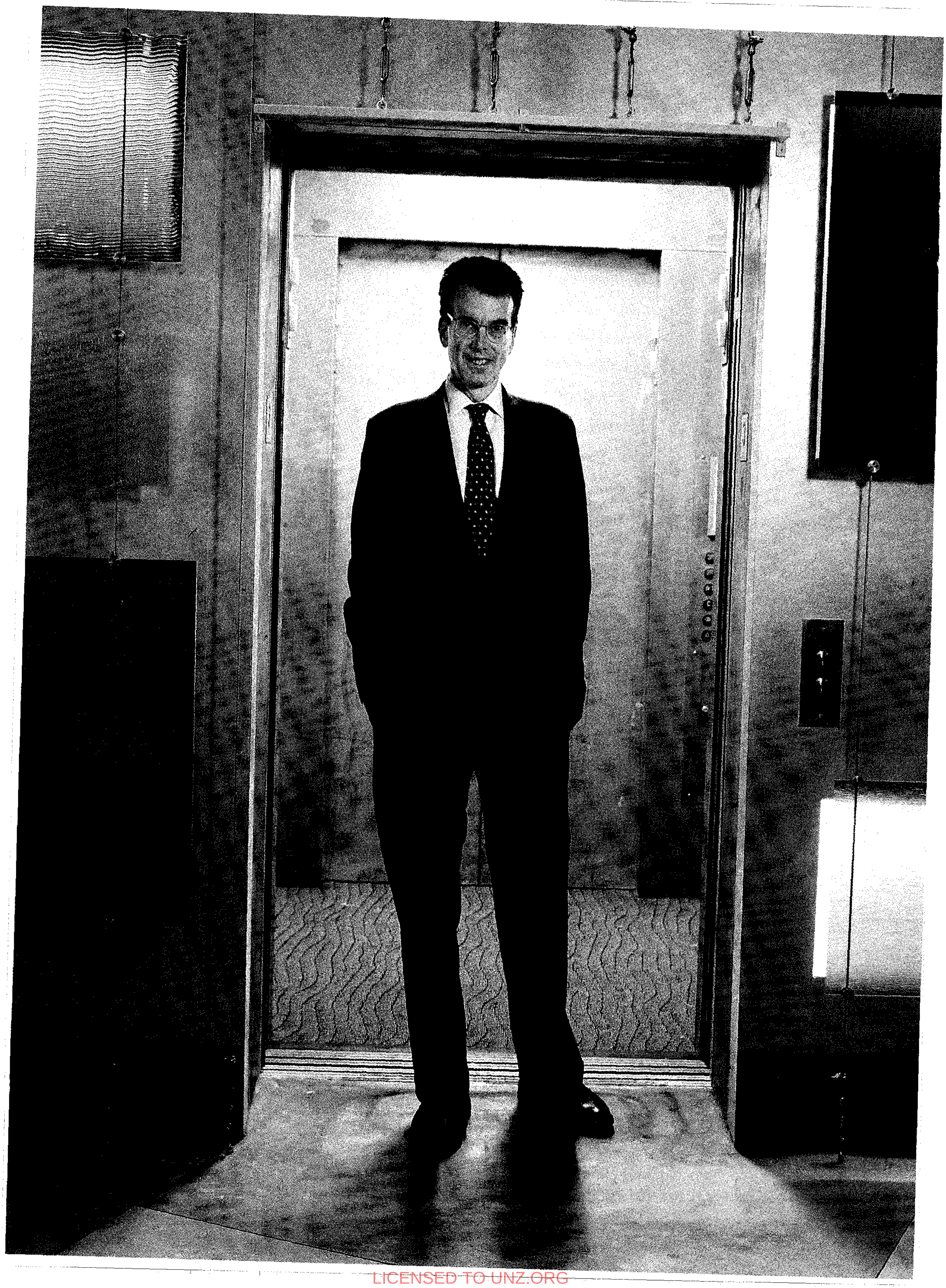
Zinnia sateen bedding, from $30 per pair of cases to $105 for a king comforter cover at Garnet Hill (800-622-6216 or garnethill.com).

Awning Stripe by Martha Stewart Everyday, from $8.99 per pair of cases to $54.99 for queen/king comforter at Kmart (1 Pennsylvania Plaza, 212-760-1188; 770 Broadway, at Astor Place, 212-253-9661; or bluelight.com).

Shell Collector's percale, from $30 per pair of cases to $125 for king duvet at Garnet Hill (800-622-6216 or garnethill.com).

Palm Tree sheet set, from $79 for twin set to $139 for California king set at Pottery Barn (127 East 59th Street, 917-369-0050; 1965 Broadway, at 67th Street, 212-579-8477; 600 Broadway, near Houston Street, 212-219-2420; or potterybarn.com).

Pärlhyacint, $29.95 for twin quilt cover and two cases, $49.95 for same set in king, at Ikea (1100 Broadway Mall, Nicksville, New York, 516-681-4532; 1000 Ikea Drive, Elizabeth, New Jersey, 908-289-4488).



COMFORT FOOD

David Emil ran the most lucrative restaurant in New York, the World Trade Center's Windows on the World. Next week, he's opening his first new venture since the tragedy: a brightly colored, Latin-themed, Times Square extravaganza called Noche. The two are as different as night and day. So is this business or therapy? By Meryl Gordon

STANDING ON THE SECOND-FLOOR BALCONY AT NOCHE, HIS NEW Times Square restaurant, David Emil flips a carpet sample over the rail onto the concrete floor below. He's trying to land it face up, and his architect, David Rockwell, is getting into the game, tossing one of his own. "This is like flipping baseball cards," Emil jokes. • It seems that because of a contractor snafu, custom carpet was never ordered for the Latin-themed Noche, which will occupy the soaring space originally built for David Copperfield. With the restaurant booked for its first party in just ten days, Emil and Rockwell have to choose a floor covering today. In his French cuffs, blue tie, and dark suit, the rail-thin Emil looks every inch the lawyer-businessman, and he's pushing hard for the blue-wave pattern he's thrown down. "Besides," he adds, "it's free."

Rockwell, in regulation downtown black, acquiesces amiably. "It's up to you, David," he says. "I can live with it."

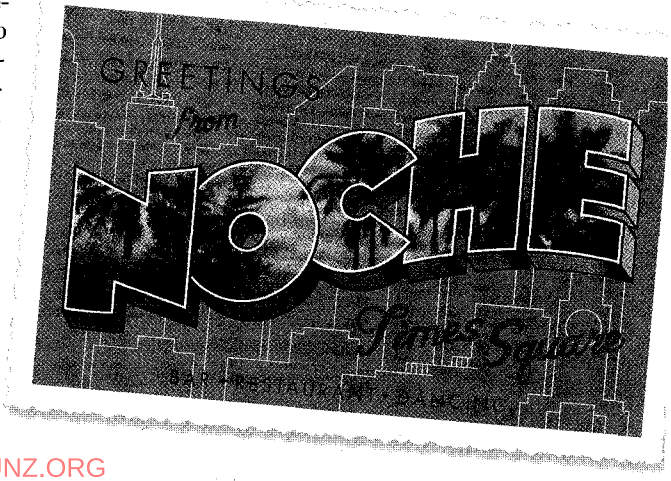
I ask Emil how he is going to get all that carpet gratis. The pair is suddenly mute. "This was excess carpet from Windows on the World," Emil finally explains, almost inaudibly. "We still have it because it was in storage."

All restaurant openings involve last-minute drama: harried construction workers hammering away in the dining room, frenzied chefs testing new dishes in the unfinished kitchen. But there's an added poignancy to the launch of Noche, a nightclub-cum-restaurant that will combine live music, dancing, Rockwell's over-the-top hot-orange décor, and a crowd-pleasing Latin-based menu. David Emil's family owned Windows on the World, on the top two floors of the World Trade Center's north tower, and Noche reunites more than 50 of its surviving employees.

For Emil, the creation of Noche has been an unlikely form of therapy, a way to begin rebuilding his shattered company—79 Windows employees were lost September 11—and work toward healing emotional wounds. "It's been very good to have a project to work on—and very difficult," he admits. "It's hard to overcome normal kinds of problems that exist in a complicated New York building project in the emotional state we're all in."

Walking me into the kitchen, he introduces Jesse Davis, the former chef de cuisine at Wild Blue, which was part of Windows. Davis, a 30-year-old who had been unemployed since September, is stirring a pan of braised short ribs for a midday taste test. "I'm so happy to be back in a kitchen," he says. "I could have gone to work earlier, but I think I would have had a breakdown. Now I'm ready." There are other familiar faces: Michael Lomonaco, the Windows chef, is consulting on the menu; Andrea Immer, the Windows beverage director, is training bartenders; and Jennie Emil, David's younger sister and the former Windows banquet manager, is booking events. But it's David who is the emotional center of the project.

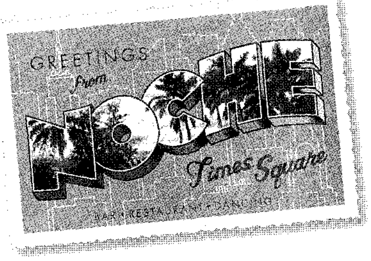
The New York restaurant world attracts



PHOTOGRAPHED BY LEN IRISH

flamboyant impresarios (Sirio Maccioni, the late Warner LeRoy), foodie perfectionists (Drew Nieporent, Danny Meyer), and up-by-their-bootstraps stories (Pino Luongo, Silvano Marchetto). David Emil, at 51, is none of these types. He's an introspective intellectual who is a board member of the Poetry Society of America. He's a politically connected lawyer from a wealthy Upper East Side family who became a restaurateur only after stints working for Mario Cuomo as president of the Battery Park City Authority and deputy commissioner of the state's Department of Social Services. “David is a deeply contemplative, philosophical person,” says Alice Quinn, poetry editor of *The New Yorker,* who has known him for 25 years.

In his tiny, cluttered second-floor office, Emil points out two rust-colored Windows chairs that had been sent to the reupholsterer before September 11; now they are tangible mementos he can't part with. “David doesn't wear his heart on his sleeve,” says Michael Lomonaco. “But the grief and feeling of loss is bottomless. All those people who died in his restaurant worked for him, and he was helpless to do anything.” Rockwell agrees: “I don't know if David will ever get over this.”



> **“WE'RE GOING TO HAVE** a D.J. start at nine, and at first you won't notice the music. Then it's going to build until you can't stand sitting down anymore, you have to get up and dance. And the curtain will go up and there will be a live band. Everyone will be on their feet.”

ON THE MORNING OF SEPTEMBER 11, Emil, who is married with two children, drove his son Andrew, now 12, to Dalton in his Saab station wagon (daughter Catherine, 13, took the bus with friends to Spence). He then returned to his book-filled Riverside Drive apartment and by 8:15 was reviewing issue papers for longtime friend Andrew Cuomo's gubernatorial campaign. “I was just putting on my tie to leave for work,” he says, when he got a call from Jennie, who usually was at her 106th-floor desk by 8 A.M. but that morning had gone to a doctor's appointment instead and heard the first news there. She then received a hysterical call for help on her cell phone from a trapped Windows employee.

Emil's next call was from Lomonaco, who was at the chaotic scene downtown. Lomonaco had stopped at LensCrafters in the Trade Center concourse on his way to the restaurant, and was there when the first plane hit. Even so, he barely escaped.

Emil and his wife, Jennifer Crichton, watched the towers collapse on TV while frantically making calls. In the end, no one who was at Windows when the planes hit survived.

Now, in casual conversation, Emil frequently uses the phrase “when the dust settles” in connection with ordinary matters, seemingly unconscious of what he's actually referring to. For him, the dust clearly hasn't settled yet. Unlike the brokerage firms in the Twin Towers that were able to continue operations at other locations, Emil's extremely profitable enterprise completely vanished. “Ours was an irreplaceable asset,” says his father, Arthur Emil, serving me coffee at his law office in one of the few remaining blue-and-orange signature Windows china cups. “Beautiful, aren't they?” he sadly notes. As David observes, “It's very different from Cantor Fitzgerald, where they had a continuing company. We were wiped out.”

Windows on the World wasn't just a New York icon; it was also the highest-grossing restaurant in America, bringing in $37 million in 2000. The late Joe Baum, the legendary restaurateur behind The Four Seasons, created Windows in 1976; he wasn't an owner, though, and he left several years later. The restaurant closed after the 1993 World Trade Center bombing, and in 1994 Baum won the lease with a group of partners that included his friend and lawyer Arthur Emil. At the time, David was nearing the end of his tenure at Battery Park City. So when Baum asked him to join the new management team, it seemed perfectly natural. After spending $26 million in renovations, the men launched the new Windows in 1996. Then Joe died in 1998, and the Emil family bought out his estate. David had the perfect gig, running a romantic money machine with a lease that ran though 2022.

But now it's gone, and Emil is still wrangling with his insurance company, with millions of dollars at stake. William Underhill, co-CEO of Advent Communications and Entertainment, a Las Vegas company that has invested in Noche, says, “It's been hard for David and his organization to gear up again. Without Windows covering his overhead, he's had to go into his own pocket to pay salaries and keep people around.”

Emil is also co-founder, with chefs Tom Valenti, Waldy Malouf, and Lomonaco, of Windows of Hope, a charity that has raised $18 million for the families of all food-service workers killed in the Twin Towers. “The faces of the people who died haunt David,” says Jennifer Crichton, sitting in the dining room of the couple's apartment, which is filled with cheerful mismatched furniture, a Steinway, and numerous artworks (including Greek miniature sculptures and an Aristide Maillol). “David plays a lot of Bach on the piano.”

Always an emotionally buttoned-up man, Emil has recently been spending a lot of time on the squash court with his son, and he's been seeing a psychiatrist since last fall. For many months, he's carried in his wallet a poem by W. H. Auden called “Villanelle” (“The winds must come from somewhere when they blow / There must be reasons why the leaves decay / Time can say nothing but I told you so”). “It's been a constant struggle,” he says. “I've been struggling with the loss of friends and colleagues while at the same time trying to have enough confidence in the future and in my creativity and resourcefulness to execute this huge project.”

A THIRD-GENERATION NEW YORKER, DAVID Emil grew up at Madison and 88th Street in a wealthy family (his father is Jewish and his mother Quaker) that socialized with the city's movers and shakers and vacationed frequently in Europe. His grandfather Allan Emil, a lawyer who collected Impressionist paintings, used to take David along to visit galleries on weekends. “I thought I might become an art dealer,” he says; as a teen he began buying Cycladic sculptures. His mother, Jane, who was a remedial-reading teacher, died of breast cancer in 1973. His 77-year-old father still has a thriving real-estate business (he developed the Police Building downtown) and entertainment-law practice (he represents Jeffrey Katzenberg, one of his son's classmates at Fieldston).

Among the other students at Fieldston when David was there were the three children of Joe Baum. “Our mothers became best friends,” recalls Joe's son Charles, and their families were soon in-

FAMILY MEAL: Emil and former Windows staffers at Noche, including, next to him, his sister Jennie and Windows chef Michael Lomonaco.

separable. Says David, "I remember being in Joe's kitchen on Park Avenue with James Beard, eating and cooking and drinking. That was my teenage thing."

At Fieldston, Emil was a bookish kid who played bridge on the subway to school and was so skinny that he was called "skelly" behind his back. The influential friends of his parents looked out for him: Movie producer Dan Melnick (*Roxanne, L.A. Story*) was then running a TV-production company and hired the 16-year-old Emil to write questions for a quiz show called *The Generation Gap*. The show was co-produced by Judy Crichton, a documentary pioneer and writer who would later—nearly two decades later—become his mother-in-law. "In came this pencil-thin, handsome kid with a delicate sensibility and a brilliant mind," says Crichton, who brought the boy home to her Upper West Side townhouse to meet her husband and children, including Jennifer, who was 11.

"My mother intended for this to happen," says Jennifer, who has just received her master's degree in eighteenth-century English literature from Columbia. "She told me I needed to be with someone smarter than I was, and David was the smartest man I'd ever met." Emil gave her books but at the time didn't pay her much attention otherwise—"David always brought these elegant heiress types as his dates when he came over"—and the couple didn't start going out until 1984, marrying two years later.

EMIL AND HIS WIFE HAVE BEEN INVITED to Mayor Bloomberg's townhouse for dinner, and he's been asked to prepare "talking points" about himself for his host. He wants me to take a look at a draft. The single-page résumé makes Emil's very interesting life sound very bland, so I suggest he at least put in some of the things he's told me or that I've heard from his friends. Maybe this memo to Mike should mention that after high-school graduation, Emil drove a VW bug from Europe to Asia with classmates Leon Black (the future financier only went as far as Istanbul) and Frederic Mishkin, who made it all the way to Bombay.

Or maybe he should explain how he dropped out of Yale for a year to work in Hollywood when Dan Melnick became the head of MGM production ("David should have stayed; he'd be running a studio," says Melnick). Emil could at least mention that he studied Farsi and Arabic, and lived in Iran for several summers. "I did put down that I have a stunt pilot's license," he interrupts, explaining that he took flying lessons as a college student. "I thought the mayor might find that interesting, because he flies a helicopter." Emil hasn't performed any aerial stunts in years, he concedes; these days, he buckles his seat belt in New York taxis.

AFTER GRADUATION FROM COLUMBIA LAW School, Emil took a job as a securities lawyer at white-shoe Willkie Farr & Gallagher, a firm with prominent Democratic ties (Mario Cuomo is currently there). He joined Amnesty International, and when the organization's leaders learned he spoke Farsi, he was asked to go to Iran in 1978 to interview torture victims. Emil ended up fleeing the country as the government collapsed, amid fighting in the streets. "I was in extremely bad shape when I got back," he says, describing his horror at talking to people who had been brutalized. "I wasn't emotionally prepared for a war situation." Uninterested in returning to corporate law, he took a job as assistant counsel to Governor Hugh Carey in Albany. After two years, he bounced back to Willkie Farr, then joined Governor Mario Cuomo's administration as general counsel and deputy commissioner of the Department of Social Services.

"David really cared about getting help to poor people," says Deborah Sale, then the chief of staff for Lieutenant Governor Stan Lundine and now vice-president of the Hospital for Special Surgery. "Which, given his background, was not what you might have expected." Emil worked closely with Andrew Cuomo, who was impressed enough to advise his father to name Emil president of the Battery Park City Authority in 1988.

AT BATTERY PARK CITY ON A SUNNY RECENT Friday morning, Emil walks me around, pointing proudly to the buildings that went up on his watch, from Stuyvesant High School (which his daughter will attend this fall) to the Holocaust Memorial.

Emil is the first to admit that he was not universally beloved as head of Battery Park City. He has a reputation for being abrasive at times. "I was controversial, but I hope controversial for good causes." He fired artist Jennifer Bartlett, who had designed the South Gardens with a high concrete wall blocking the view of the Statue of Liberty, and he knocked heads with community leaders by insisting on the construction of a pedestrian bridge rather than a street crossing.

Meanwhile, during the years that Emil was working in government, his family had become even closer to Joseph Baum. Arthur Emil was a major investor in two of Baum's restaurants, Aurora and the Rainbow Room; Jennie, who trained at culinary school and cooked at Sarabeth's, had joined the Rainbow staff in banquet sales. In 1994, shortly

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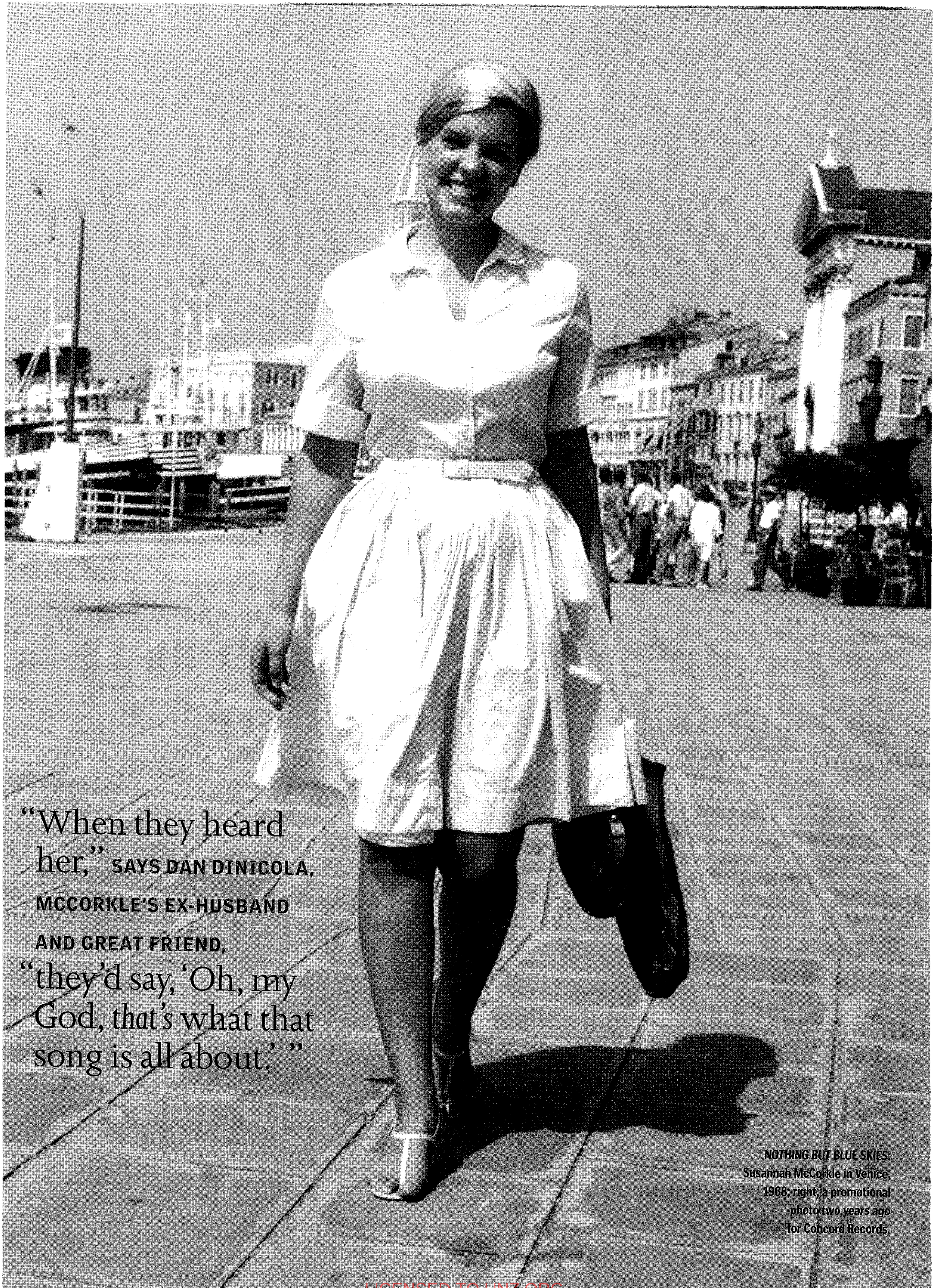


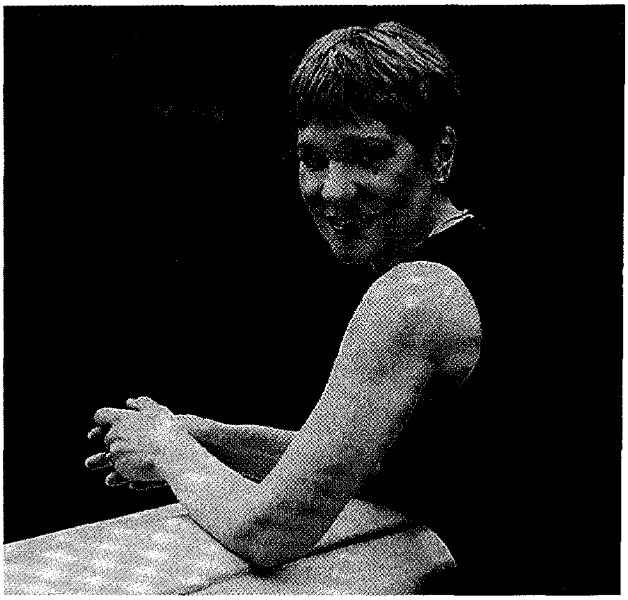
“When they heard her,” **SAYS DAN DINICOLA, MCCORKLE'S EX-HUSBAND AND GREAT FRIEND,** “they'd say, ‘Oh, my God, *that's* what that song is all about.’ ”

NOTHING BUT BLUE SKIES: Susannah McCorkle in Venice, 1968; right, a promotional photo two years *ago* for Concord Records.

Jazz Bird

ONSTAGE, SINGER SUSANNAH MCCORKLE EXUDED A SULTRY SELF-CONFIDENCE THAT WON HER LIFELONG FANS. BUT IN PRIVATE, SHE FOUGHT DEPRESSION SO DEEP—AND SO WELL HIDDEN—THAT A YEAR AFTER HER SUICIDE, EVEN SOME IN HER MOST INTIMATE CIRCLE WONDER HOW THEY MISSED THE CRIES FOR HELP. BY GWENDA BLAIR

IT WAS A GORGEOUS SUNDAY AFTERNOON, MAY 19, WHEN FOUR FRIENDS OF JAZZ SINGER Susannah McCorkle met in the Conservatory Garden, one of the prettiest spots in Central Park. It was a year to the day since McCorkle jumped to her death from her sixteenth-floor apartment on West 86th Street, the mood was celebratory, if vaguely surreptitious. As an exuberant wedding party passed by and a pair of egrets took wing from a reflecting pool, Thea Lurie, McCorkle's friend of 30 years, quietly spread Susannah's ashes around the singer's favorite spot in the park she cherished.



"It was her secret garden," Lurie said the next day. "Going there to scatter her ashes gave me a place I can go and feel close to her."

If the gathering was upbeat, the months since McCorkle's suicide have been anything but for her friends, as the complexities of the singer's life and death have grown clearer and more painful. Hers was, in many ways, a quintessential New York story, in both its public triumphs and its private tragedy.

Brainy, warm, and funny, McCorkle belonged to an exclusive coterie of American singers: She performed in the best rooms, recorded nineteen albums, and enjoyed more than two decades of acclaim from the jazz press as well as the devotion of fans around the world. But in the months before her death at 55 stunned them all, her record company, Concord, had decided to issue a compilation album instead of a new one, and the Algonquin Hotel had given her precious fall slot at the Oak Room, one of cabaret's most prestigious venues, to a younger singer. McCorkle also felt she was getting nowhere working on a memoir she'd been struggling with for years.

"I've been having a really rough time," she wrote in a rare confession via e-mail to a friend shortly before her death. "Total loss of confidence in self, book, music, etc. Not that I ever had much . . . Feeling totally immobilized. Can't even listen to music, except classical. Avoiding people so word won't get around how down I am."

And mostly, it hadn't. Like so many other talented New Yorkers who found commercial success elusive, McCorkle was a survivor who seemed to take the inevitable frustrations of an artistic career in stride. She never benefited from big corporate packaging

PHOTOGRAPHS: LEFT, COURTESY OF THEA LURIE; RIGHT, CARLOS SPAVENTA.

muscle, never had the stylistic *fungibility* to break out the way a Cassandra Wilson or Norah Jones is doing these days. McCorkle's was an intimate art; when she sang, you felt there was no one else in the room but you and the singer. She fixed you with a gimlet eye and a generous smile that connected and didn't let go. If she noticed you at more than one performance, often as not she'd join you for a drink after the set and want to hear everything that had gone on in your life since the last time, and you would be enchanted by pungent, self-deprecating tales of what was happening in hers.

Offstage, she was expert at hiding the depression that would eventually drain her of the will to live. To her family, it seemed as if the only time McCorkle clearly expressed her feelings was when she was performing. “She was very wide-open and truthful when she sang,” says her mother, Mimi. “I got to know what she was thinking because she was telling me.” McCorkle's sister Maggie felt the same way. “When Susannah was singing, she let her emotions show and she was happy,” she said. “It always made me cry. It was the only time she ever spoke to us in a direct way.”

To close friends, she seemed troubled but resilient, like the heroines of the torch songs by Rodgers and Hart or Cole Porter she sang with such knowing urgency. “She was so resourceful,” says Lurie, a Ford Foundation deputy director and Susannah's most intimate confidante. “Every problem she had to face, she went into action mode. It didn't seem possible that there was anything she couldn't overcome. When my mother had Alzheimer's and it was hard to be around her, Susannah would go and take her out, the only one of my friends who could hang in. She was there 100 percent for her friends.”

But as her modest measure of success began to evaporate last May, McCorkle felt she couldn't continue the struggle. Her battle with depression, for which she had sought help from an array of doctors, nutritionists, shrinks, homeopaths, and medications, had left her in despair. Part of the problem, says a mental-health professional who knew her well, was that like many other manic-depressives, she was unable to accept the fact that she needed ongoing medication to remain stable. “She was bipolar II, manic-depressive—that was in her genes,” this person says. “She had to take meds to balance out the chemistry. But she didn't want to be in that category. She would refer to other family members who were on antidepressants and say that she didn't want to be like them.”

In fact, an unopened vial of a newly prescribed antidepressant was found on a table the morning after she jumped to her death.

SUSANNAH MCCORKLE WAS UNDOUBTEDLY wired for depression. Her father suffered from bipolar disorder and was a suicide, as was her mother's sister. McCorkle's older sister is schizophrenic. When Susannah was a student at Berkeley, her father was hospitalized following a mental breakdown; she told a therapist she felt obligated to drop out of school and get a job to support her family. The therapist replied that her financial help was not going to save anyone. “You're living in a burning building,” she later recalled him saying. “Get out.”

And she did, quite literally, adopting the life of an expatriate in Paris, Rome, and London, building a singing career characterized by elegance, impeccable arrangements, and rare musical intelligence. Her distinctive style—at once sophisticated, sexy, and touchingly sincere—had earned her three *Stereo Review* Album of the Year awards. *High Fidelity*'s Francis Davis called her “the best female jazz singer of her generation.” In 1990, *Esquire* named her one of its “Women We Love.”

Despite all that, for much of her professional life, she barely got by. “Lots of people just didn't get her,” says Dan DiNicola, who was married to Susannah and remained her close friend after their divorce. “Sometimes I would look at her and think, *They are never going to appreciate her until she is dead.*”

And indeed, since *Most Requested Songs*, the greatest-hits collection McCorkle had reluctantly put together, was released in August, it has sold more than any of her previous albums. In February, Concord re-released *Dream*, another collection, and the label is preparing a new compilation, *Ballad Essentials*, to be released this summer. Nick Phillips, her producer at Concord, says that he still gets letters and e-mails from fans inspired by her music.

ANY PLACE I HANG MY HAT: From left, McCorkle, as a girl, on a ship headed for Venezuela; recording at Sound on Sound studios in 1996; with best friend Thea Lurie in the early nineties; with husband Dan DiNicola, circa 1993.

IN THE EARLY-MORNING HOURS OF MAY 19, 2001, McCorkle sent off a series of e-mails to friends. She fed her two cats, and at about 3 A.M. placed a one-page handwritten note in an envelope and addressed it to Thea Lurie. In her pocket, she slipped her business card; on the back, she had written Lurie's name and telephone number, as well as DiNicola's. Then she hurled herself out the window.

“. . . Please believe that I do this because I am convinced that my illness cannot be helped for any length of time and I cannot bear to be a burden on anyone any longer,” her letter to Lurie read in part. “Please convey my love to everyone I leave behind. I just can't keep fighting myself and my own biochemistry any longer . . . ”

PHOTOGRAPHS: SECOND FROM LEFT, JANET SOMMER/GETTY IMAGES; OTHER PHOTOGRAPHS COURTESY OF THEA LURIE.

Few of her friends knew that McCorkle's parents belonged to the Hemlock Society and that she grew up believing it was acceptable to take one's own life. Few people knew that after a stroke and a diagnosis of inoperable cancer in 1994, her father had killed himself with pills and a plastic bag, and that her mother's sister had also taken her own life a year later. Once, Susannah confided to Thea Lurie that the only reason she hadn't killed herself yet was because of the devastation it would cause her best friend.

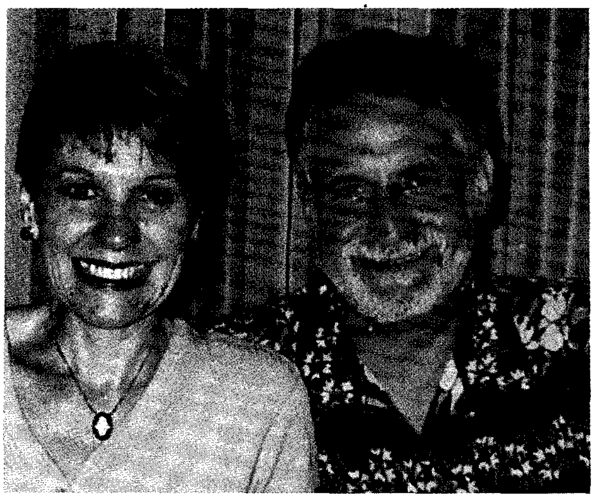
"There are people who think about suicide and people who don't," Lurie says. "Susannah was someone who thought about suicide. She was someone for whom it was not a foreign idea."

"When Susannah was singing, she let her emotions show and she was happy," **SAYS MCCORKLE'S SISTER MAGGIE.** "It was the only time she ever spoke to us in a direct way."

But McCorkle gave no hint of her thoughts when she talked with clinical psychologist Eric Olson, a fan in Washington who became her lover in the late nineties, and who spent decades researching whether his father—a CIA scientist who had been secretly given hallucinogens—jumped or was thrown to his death from a hotel window. In 2001, she and Olson spoke for hours about technical details: how to get out the window, whether to go out headfirst or perch on the ledge, the minimum height required to ensure death. "I thought we were talking about my father," Olson says. "Now I wonder."

FOUR OUT OF FIVE SUICIDES IN THE U.S. ARE men. It's a surprising statistic, given that women *attempt* suicide twice as often as men do. Unlike men, though, women tend to fail. The experts term their efforts "pleas for help" rather than serious efforts to die. But in what was apparently her first try at taking her own life, McCorkle succeeded. Further, instead of employing the most common means, namely guns, pills, or suffocation, she jumped, a method chosen by only 1 or 2 out of every 50 women of her age and background. Lurie believes she did so because she truly wanted to die and picked the most surefire means.

"One doctor who knew me and knew her," Lurie recalls, "said you have to realize that in a very real sense, Susannah died of natural causes."



SUSANNAH MCCORKLE WAS AN ORIGINAL LITERALLY from the day of her birth on New Year's Day, 1946, the official first day of the baby boom, in Berkeley, California. Her father, Tom, was an anthropology professor and academic nomad; her mother, Margery (known as Mimi), a housewife and part-time schoolteacher. The family, which included Katy, born in 1943, and Maggie, born in 1954, moved often; by the time Susannah graduated from high school in Harrisburg, Pennsylvania, she had attended more than a dozen schools.

The McCorkle home was an oasis of liberal politics and progressive values. The kids called their parents by their first names, and there were few rules—which made visiting a special treat for other kids. "Everything was so loose," recalls Susannah's cousin, Marianna Beatty. "If the adults had been up late having a party, we'd get leftover hors d'oeuvre for breakfast." But for Tom and Mimi's children, life at home sometimes felt too loose. "It wasn't a very kid-focused place," Maggie admits. "I think my parents were more interested in their own lives than in us."

The constant moves and parental laissez-faire were hard on Susannah. Resentful and lonely, she found escape bingeing on sweets and in books. She also became an acute observer of people. Lying on the floor listening to her mother's recordings of Broadway musicals, Susannah once told radio interviewer Terry Gross, she tried to understand the stories and to figure out why the people who were singing "were happy or why they were unhappy."

When McCorkle entered the University of California at Berkeley in 1964, she found a substitute family in the talented bohemians who put out the campus humor magazine, *The Pelican.* More important, she found a powerful new way to channel her turbulent feelings: by writing about them. Under the pseudonym Susan Savage, she turned out satires of campus life. Fluent in five languages and a gifted mimic, she regaled staff members with her impersonations of everyone, from Jeanne Moreau to Marcello Mastroianni, seen onscreen at the foreign-film clubs that were essential to sophisticated college campuses.

"She was funny and smart and curvy," says staff member Jon Carroll, now a columnist at the San Francisco *Chronicle.* "But she had no idea that she had a powerful effect on men. She wasn't being disingenuous—any good news about herself was impossible to accept."

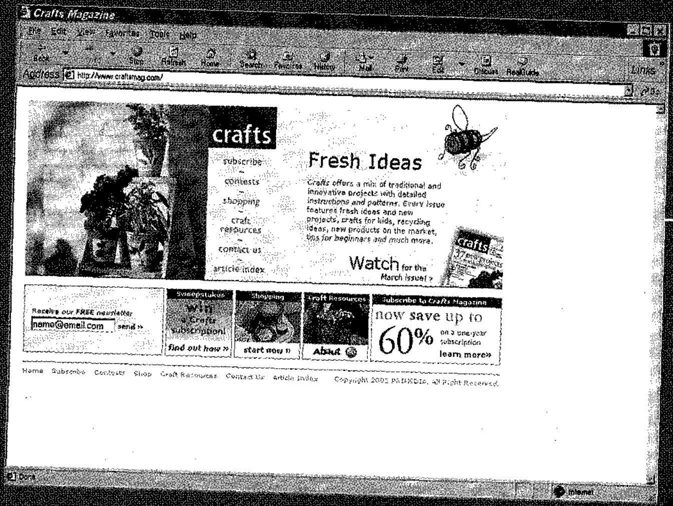
After her father's breakdown, she used money her parents had set aside for her graduate studies to go to Europe. There she wrote a devastatingly personal short story called "Ramona by the Sea" that *Mademoiselle* published in 1973 and later won an O. Henry award.

An Italian-literature major, McCorkle picked up work dubbing films and translating. Expecting to become Europeanized, she instead discovered American movies and music, especially jazz. One day she heard a recording by Billie Holiday. On the spot, she decided to pursue a career as a jazz singer.

"IT WAS PRETTY NERVY FOR A WHITE GIRL," says Glen Barros, president of Concord Records. "Lots of artists are doing it today, but in the seventies and into the eighties, it took a lot of guts." Undaunted, McCorkle got a job singing on an Italian cruise ship and made a stab at voice lessons—despite the dismissive verdict of a famed Italian voice coach that she would "never be anything more than a microphone singer." Francesco Forti, a well-known clarinetist, helped her find work in Rome. Forti, a sophisticated and handsome man in his mid-forties, soon became her lover, but he was married, and in 1972, Susannah split for London.

Making her way around the clubs, McCorkle met her future accompanist, Keith Ingham, who had left Oxford and ancient Chinese literature to work as a jazz pianist. When Chris Ellis, then a junior producer at EMI, heard her sitting in with Ingham, he was stunned. "My

(continued on page 94)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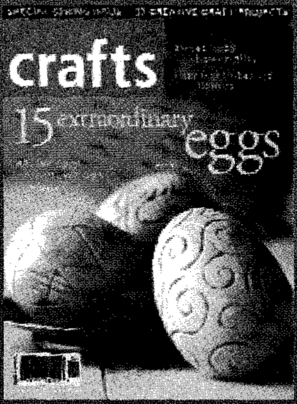
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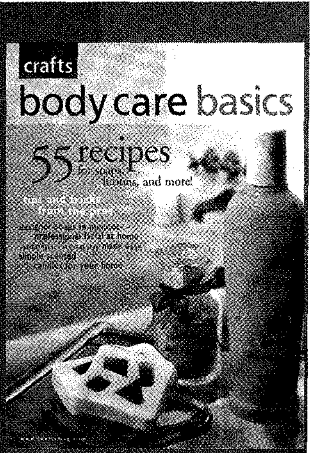
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Sole Searching

Whether you're hitting the beach in Westhampton or heading to brunch on West Broadway, you'll step out in style with these festive 'flops.

FLIP OUT: Clockwise from top, flip-flops from Old Navy, Bisou Bisou, Anthropologie, Gap, and Rocketdog.

Nothing says summer like a new pair of flip-flops. So it's no surprise they're among our favorite things to shop for. Check out our picks, and you're sure to get psyched to go find your own.

The best bargain we could find: **Old Navy**'s flower-adorned raffia pair ($9.50). We love the **Gap**'s sweet light-blue model ($16.50), and **Rocketdog**'s striped pair ($38 at Bloomingdale's). **Bisou Bisou**'s cute cork style is a bit more dressed up ($40 at Bloomingdale's). For a festive but subtle statement, try **Anthropologie**'s painted-sole version ($48).

Picks of the Week

Sales beginning from Wednesday, May 29, through Tuesday, June 4.

Theory has sleek men's and women's basics for 60 percent off; blouses that were $145 are now $54. SSS Sales Co. of NY, 261 W. 36th St., second fl. (212-947-8748); A.E., M.C., V.; 6/3, 6/4, 6/6 (10-7); 6/5, 6/7 (10-6); 6/8 (10-4).

Les Petits Chapelais' sweet French frocks for children are up to 80 percent off retail ($1 to $68). 210 W. 107th St. (212-662-5538); cash only; 5/30-6/1 (9-7).

Inca's colorful swimsuits and beach accessories—musts for a Hamptons weekend—are 50 to 75 percent off; bags are $20 to $50, and bikinis are $40 to $80. 53 W. 36th St., Ste. 305 (212-967-5212); A.E., M.C., V.; 5/29-5/31, 6/4-6/7 (10-6:30).

A to Z Luggage's going-out-of-business sale means Hartmann and other brand names are 40 to 80 percent off; a 31-inch suitcase on wheels is $10.95. 4627 New Utrecht Ave., Brooklyn (718-435-6330); A.E., M.C., V.; through 7/3 (9-6); 5/31, 6/7, 6/14, 6/21, 6/28 (9-4); 6/2, 6/9, 6/16, 6/23, 6/30 (9:30-5).

The Sak Elliott Lucca is unloading chic handbags and shoes for 50 to 60 percent off ($10 to $25). 339 Fifth Ave., near 34th St., second fl. (212-329-4504); cash only; 6/3-6/7 (10-5).

Natan Borlam Co.'s imported European kids' sportswear and party clothes can be yours for 30 to 60 percent off ($7 to $150). 157 Havemeyer St., Brooklyn (718-782-0108); M.C., V.; 6/2-6/6, 6/9-6/13, 6/16-6/20, 6/23-6/27, 6/3-7/3 (10-5); 6/7, 6/14, 6/21, 6/28 (10-2).

Buzz by Jane Fox's preppy-chic totes, makeup pouches, and evening bags are up to half off ($45 to $90). 261 W. 36th St., second fl. (212-947-8748); A.E., M.C., V.; 6/3, 6/5, 6/7 (10-6); 6/4 (10-7); 6/8 (10-4).

Frette's crisp sheets and cozy loungewear from the Hotel Collection can be snatched up for 75 percent off ($20 to $450). 560 Seventh Ave., at 40th St., second fl. (212-747-1656); A.E., M.C., V.; 6/3-6/6 (9-6:30); 6/7 (9-5).

Lamontage has luxurious, handmade carpets for half off ($200 to $5,000). 210 Eleventh Ave., near 24th St., seventh fl. (212-989-2732); A.E., M.C., V.; 5/29-5/31 (10-5); 6/1 (noon-5).

Elite Optique's designer frames and sunglasses from Chanel, Christian Dior, DKNY, and others are 20 to 70 percent off ($49.99 to $250). 510 Madison Ave., near 53rd St. (212-421-1164); A.E., M.C., V.; through 8/31 (Mon.-Fri. 9-6:30; Sat. 10-6).

AJA MANGUM

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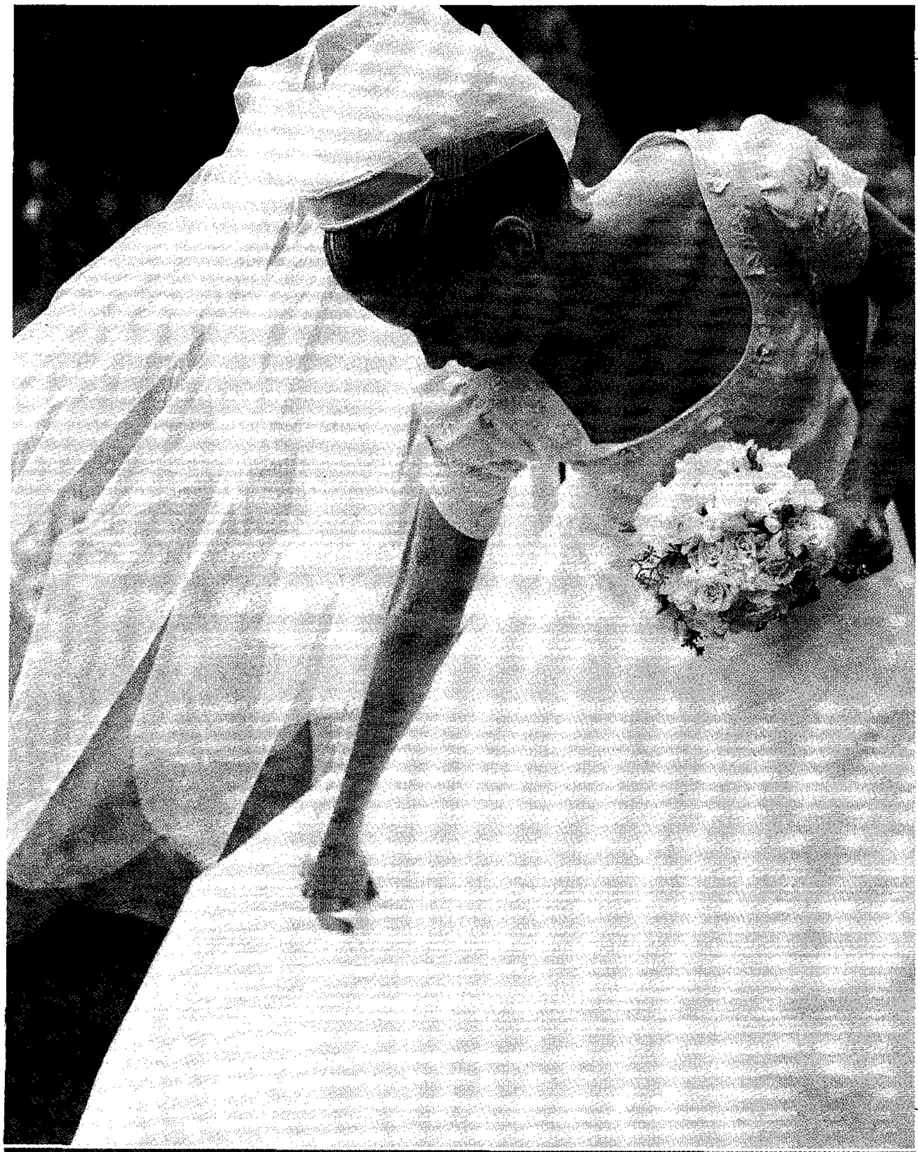
PHOTOGRAPHED BY JOE SCAFURO.

City Weddings & Honeymoons



SUMMER 2002

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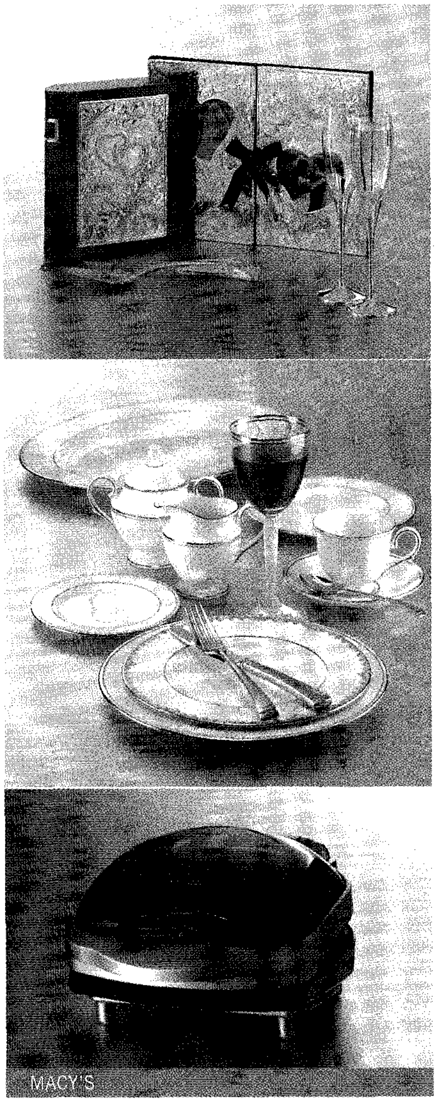
The Wedding Registry

PLAN YOUR NEW HOME WITH EXPERTS FROM NEW YORK'S MOST SOUGHT-AFTER BRIDAL REGISTRIES.

MACY'S

151 W. 34th St., 1-800-44-WEDDING;
www.macysweddingchannel.com

Nothing could be easier than registering at Macy's. Personal service, expert advice, and unsurpassed selection describe the Macy's Bridal Registry experience. "Macy's bridal consultants make the registry process fun and informative," says Linda Lee, group vice president, Bridal Registry at Macy's. "From the first time the bride and groom enter the store, through the wedding and beyond, Macy's extensive array of merchandise, programs, and services make registry enjoyable for the couple and their guests."



MACY'S

"Individualized service is paramount," continues Linda Lee, "Our expert bridal consultants work with couples to ensure that selections fit their lifestyles whether they are choosing crystal, china, cookware, luggage, furniture, linens—even cosmetics and intimate apparel."

Couples and guests may register and shop Macy's Bridal Registry in the store, over the phone, or online. And since Macy's is linked with over 300 Federated Department Stores nationwide, in-person registering is effortless.

MICHAEL C. FINA

545 Fifth Ave. corner of 45th Street,
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www.michaelcfina.com

The Registry at Michael C. Fina epitomizes the personal, attentive service that only New York's finest stores can offer. "Our registry consultants provide expert advice and one-on-one attention," reports Meryl Gold, registry director. "Brides and grooms may register by appointment during the week or come in leisurely on the weekend. The consultant will sit with the couple to obtain a clear idea about their tastes, lifestyles, expectations, likes and dislikes. Then the consultant will personally record registry choices as she tours the store with the couple."

Michael C. Fina registry consultants excel at helping couples make creative choices. "We do a lot of mixing and matching so that each couple ends up with unique table settings that are personal style statements. Instead of one everyday and one formal pattern, a couple may register for a table setting that incorporates three different china companies."

China, flatware, stemware, table linens, pots, pans, kitchen gadgets, and accessories including candlesticks, frames, salt and pepper shakers, bowls, vases, and decorative figurines can all be part of your registry. And Michael C. Fina's extensive collection of antique and estate silver is an added bonus.

Macy's And You: The Perfect Marriage

MACY'S MAKES IT EASY—AND AFFORDABLE—TO COMPLETE YOUR WEDDING REGISTRY WITH EXCITING PROGRAMS.

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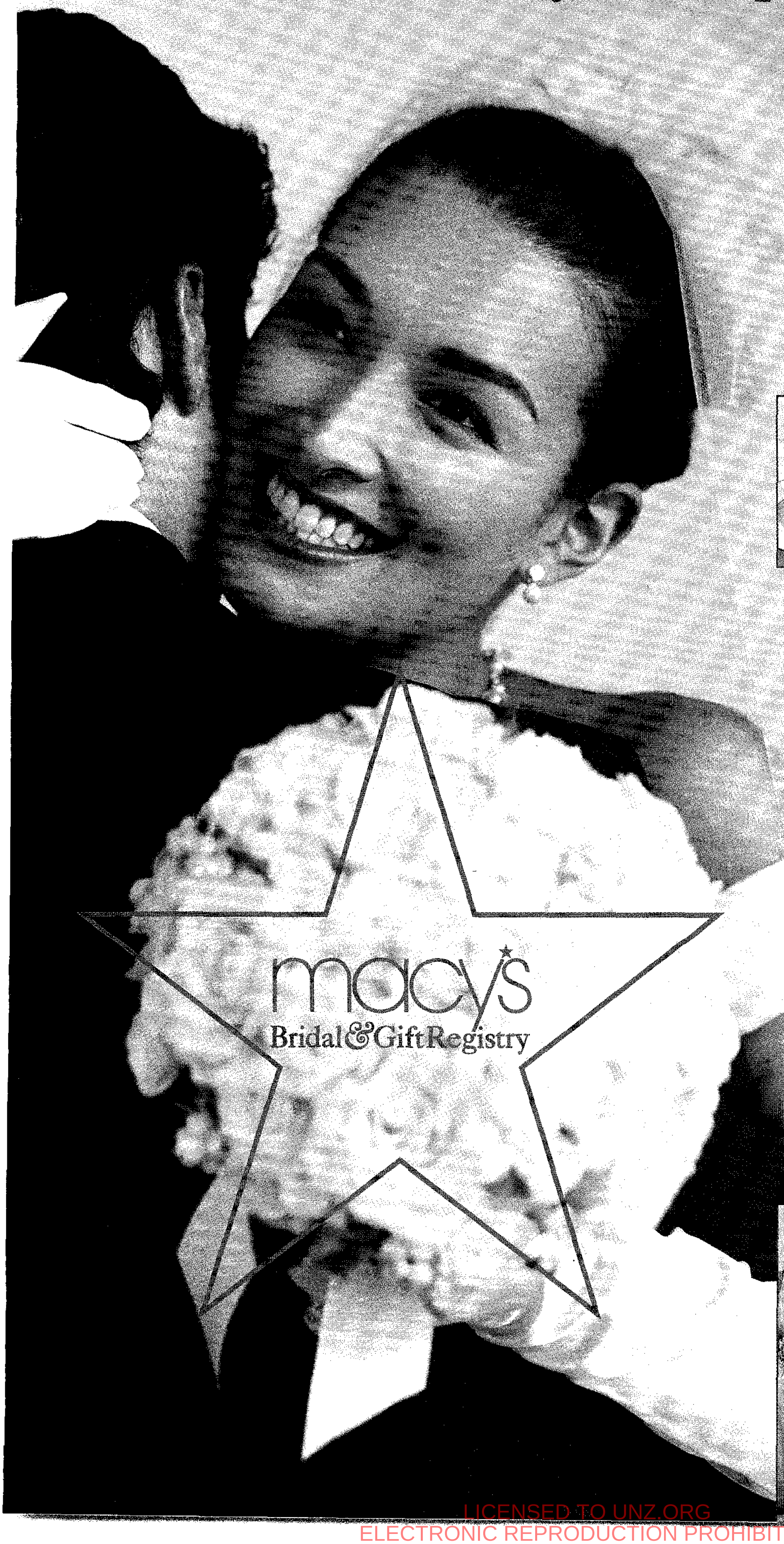
Bridal Bonus Program: Enjoy special bonus gifts if you have received 10 sets of china, flatware, or crystal in your Macy's Registry before November 30, 2002.

Macy's Completion Program: Receive a 10 percent discount on unpurchased registry items for 90 days after the wedding.

Linen Trousseau Program: Macy's guarantees that a special collection of linens will be in stock for the duration of your registry and offers a 10 percent discount coupon for your fashion bedding.

Housewares Program: Register for kitchen and housewares and receive different discount levels based on the number of items in your registry.

You Could Be Macy's Couple of the Year



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We offer both exceptional service and outstanding depth of selection. Expert Bridal Consultants will help you put together a personalized gift list that suits your style. Choose from the best china, crystal, flatware, housewares, luggage and linen collections.

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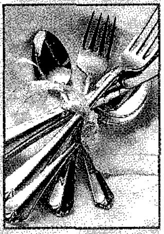
Once you register at Macy's, you're registered at all 150 Macy's plus five of the country's other premier department stores*. Simply scan your items to create your list. Every item purchased will automatically update on your preference list when the purchase is scanned at the register.

YOU COULD BE MACY'S COUPLE OF THE YEAR

Register at any Macy's East store and you're automatically eligible to participate in our exclusive Couple of the Year Event & Drawing† held in Spring 2003. One lucky couple will win a complete prize package worth thousands of dollars.

THE PERFECT MARRIAGE: MACY'S AND YOU

Our Bridal Linen Trousseau‡ offers a special collection of luxury linens guaranteed to be in stock for the duration of your registry, plus a 10% discount coupon for your fashion bedding. Our Completion Program‡ offers a 10% discount on most gifts left on your registry after the wedding. Our Housewares Program‡ offers 5%, 10% or 15% savings on a cookware or electrics purchase. For more details, visit your local Macy's Bridal Registry or call: 1-800-44-WEDDING.



BRIDAL BONUS PROGRAM

Get a bonus†† in your pattern for every ten settings of china, crystal, and flatware purchased from your registry.

THE PERFECT BRIDAL PARTY

The experts at Macy's By Appointment help coordinate your entire bridal party and receive a special 10% discount. Call for details: 1-800-343-0121

*Burdines, The Bon Marché, Rich's, Lazarus and Goldsmith's. †Employees of Federated, participating sponsors and their immediate families not eligible. No purchase necessary. Couple of the Year Event & Drawing held in Spring 2003. Random drawing open to al residents in the continental United States must be 18 years of age or older. ‡Certain restrictions apply, details in store. ††Participating vendors only, some restrictions apply; details in store.

Rings, Rings, Rings

TRUST THESE EXCEPTIONAL JEWELERS TO HELP YOU SELECT THE ENGAGEMENT RING AND WEDDING BANDS THAT REFLECT YOUR UNIQUE LOVE AND COMMITMENT.

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545 Fifth Ave. corner of 45th Street,
557-2500 Ext.300 or 1-800-BUY-FINA;
www.michaelcfina.com

“Michael C. Fina jewelry consultants make ring shopping a relaxed, comfortable, and informative experience,” reports Debra Fenton, jewelry and watch buyer. “Our consultants can show an extensive ring collection and back that up with knowledgeable diamond and trend expertise. There are many steps when it comes to selecting the right engagement ring. Diamond size and shape are key factors. Round, brilliant-cut diamonds are perennial bestsellers, as are pear-shaped, marquise, emerald, and princess cuts. Couples may view rings that are already set with diamonds or choose settings and diamonds separately.” When it’s time to move onto wedding bands, Michael C. Fina sells exciting designs by Hidalgo, Sheldon Speyer, Tacori, and Scott Kay, to name but a few.

MICHAEL C. FINA

Michael C. Fina is the perfect spot for bridal party gifts that include engravable cuff links, money clips, and key rings for groomsmen, and pearl earrings and bracelets for bridal attendants. Brides, please note that your groom would love one of Michael C. Fina’s great watches.

GALLERY ECLECTIC

43 Greenwich Ave., 924-4314; 27 Main St.,
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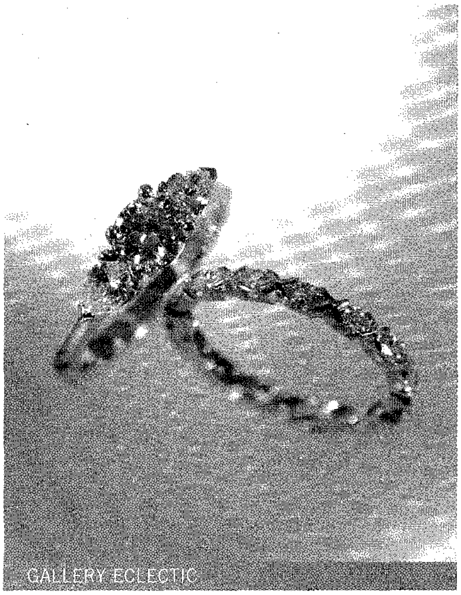
For custom-designed engagement rings and wedding bands that possess a finesse and sophistication unavailable elsewhere, head to Gallery Eclectic. “Our clients look for jewelry that is elegant, artistic, and timeless,” remarks owner/designer Catherine Angiel.

Nothing captures the magic of wedding vows like Catherine’s signature “Promise” line, which is a flowing, simple, and utterly beautiful design. The engagement ring features a center diamond in any shape you desire flanked by two pear-shaped stones. The eternity band, made with marquise diamonds set horizontally, is dazzling worn alone or stacked. Both styles are available in white gold or platinum.



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WEDDING RING ORIGINALS

674 Lexington Ave., 751-3940,
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“While we stock more than 2,000 wedding and engagement rings—from Victorian to ultra-modern—every ring is made to order and customized to our clients’ desires at Wedding Ring Originals,” explains Mel Krumholtz, owner. With such a large and diverse ring selection, Mel is able to offer brides and grooms the latest styles. “Brides are very excited about mixing and matching the new stackable narrow eternity wedding bands, each with different shaped diamonds and settings. These exquisite narrow bands—available in all metals and colors—may be set with a combination of bezels and/or

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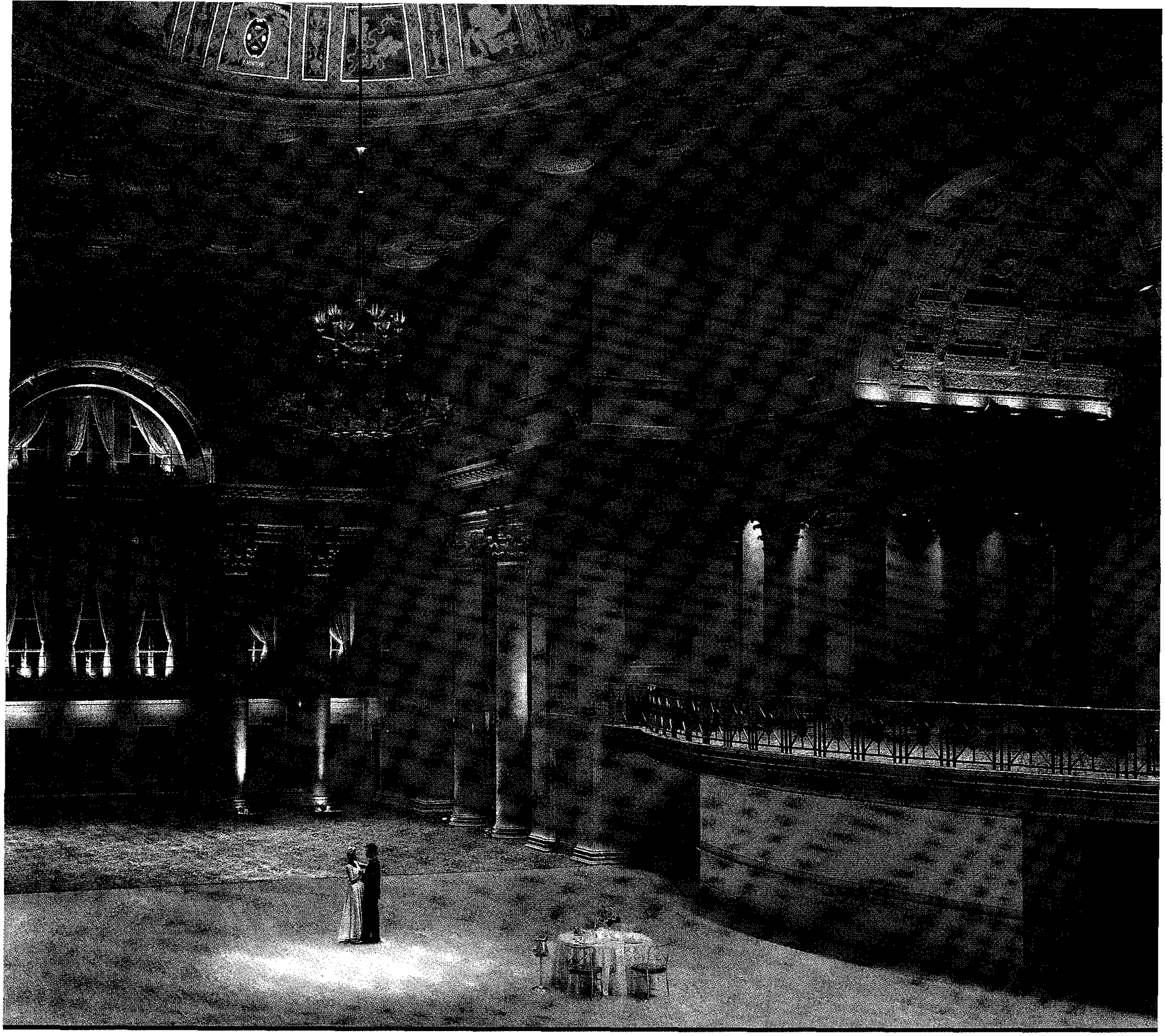

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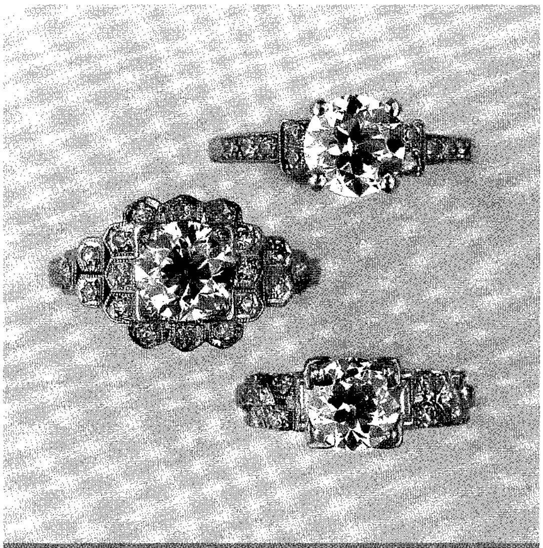
STARDUST ANTIQUES

38 Gramercy Park on 21st Street, 677-2590; www.stardustantiques.com

Ken and Esther Gold, Stardust Antiques owners, have imbued their store with a special romantic ambience. "We were engaged on Valentine's Day and our store captures that profound sense of magic and romance that newly engaged couples feel," explains Ken. "Our specialty is antique platinum and diamond engagement rings and wedding bands, and we have a large selection of both. There is a uniquely romantic aspect to our turn-of-the-century and Art Deco rings." Stardust Antiques now carries antique-style platinum and diamond mountings that brides and grooms may select and then match with the diamond they want. An exciting new addition is an array of antique-style tiaras, now available. And finally, Stardust Antiques features stunning pearl earrings, necklaces, bracelets, and cuff links.



STARDUST ANTIQUES

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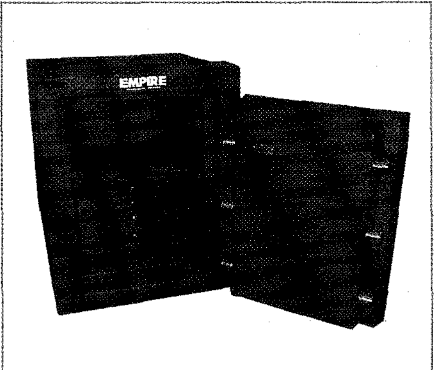

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BRIDE2CHOOSE

262 W. 38th St., Suite 1701, 764-3040;
www.Bride2Choose.com

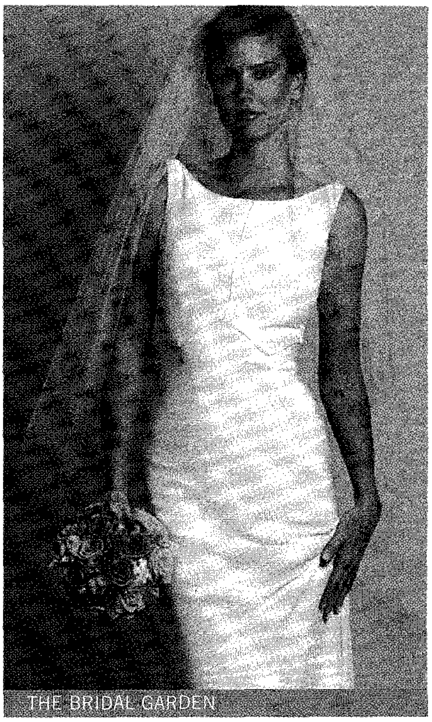
Bride 2 Choose, the intimate penthouse atelier famous for a one-on-one shopping experience, is getting bigger and better. "Come August we will have completed an extensive remodeling and will carry even more wonderful wedding dresses as well as fabulous headpieces, veils, shoes, gloves, handbags, and flower girl dresses," enthuses owner Bernadette Pleasant. Two new wedding-dress lines include Cocoe Voci and Eugenia Couture, while dazzling styles by Rahmanian, St. Pucchi, Cristina Arzuaga, and L'Ezu Atelier remain part of the Bride 2 Choose collection. Custom-designed gowns featuring flattering silhouettes and superb craftsmanship can all be had at Bride 2 Choose. And most importantly, "while we will have more to choose from, brides will still enjoy a personalized wedding dress shopping experience unavailable elsewhere."

THE BRIDAL GARDEN

122 E. 29th St., 252-0661;
www.bridalgarden.org

The Bridal Garden makes it easy for New York brides to be both stylish and charitable. Purchase a donated couture or a designer wedding gown from such noted designers as Ulla Maija, Vera Wang, Amsale, Manale, and Wearkstatt for a fraction of the original price. Most of the dresses have never been worn. All proceeds go to Sheltering Arms Children's Service, which has been helping disadvantaged children since 1823. When you donate a wedding gown to The Bridal Garden, you also receive a tax deduction for your good deed. Call for an appointment.

BRIDE 2 CHOOSE

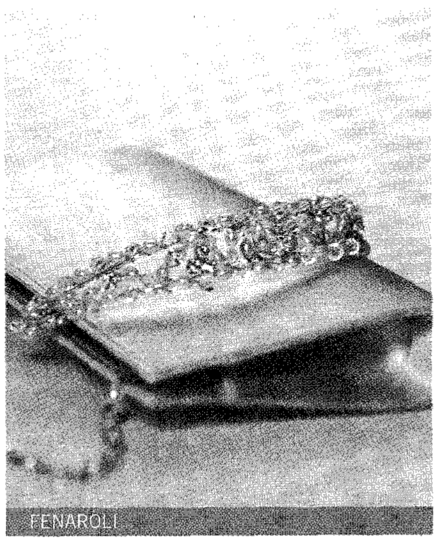

THE BRIDAL GARDEN

Gown: Ulla-Maija Available at: The Bridal Garden Photo: Rick Bard

FENAROLI

501 Seventh Ave., Suite 416, 764-5924;
www.fenarolinewyork.com, www.fenaroli.com

Once you have chosen your wedding dress, make an appointment at Fenaroli to purchase everything else you will need to complete your wedding day look. Karen Fenaroli, who has been designing exquisite bridal accessories for years, opened her first New York designer atelier in January. "I want brides to experience the Fenaroli brand in a special, private, by-appointment-only setting where we can focus on styling a special look for her." The jewel-box atelier is filled with dozens of beautiful footwear styles, glittering cases of bridal jewelry, a superb collection of tiaras in pearls and Swarovski crystals, glorious veils, lovely handbags, and adorable bridesmaids' dresses in sumptuous pastels and jewel tones. For that final touch, Karen Fenaroli has joined forces with the famed Warren-Tricomi Salon for special beauty bridal events, held quarterly, where brides enjoy complimentary makeup, hair styling, and manicures.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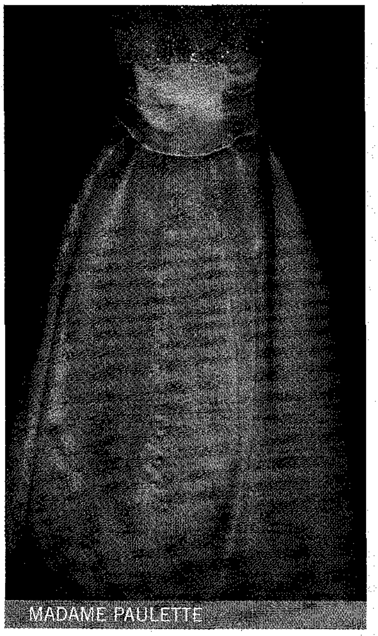
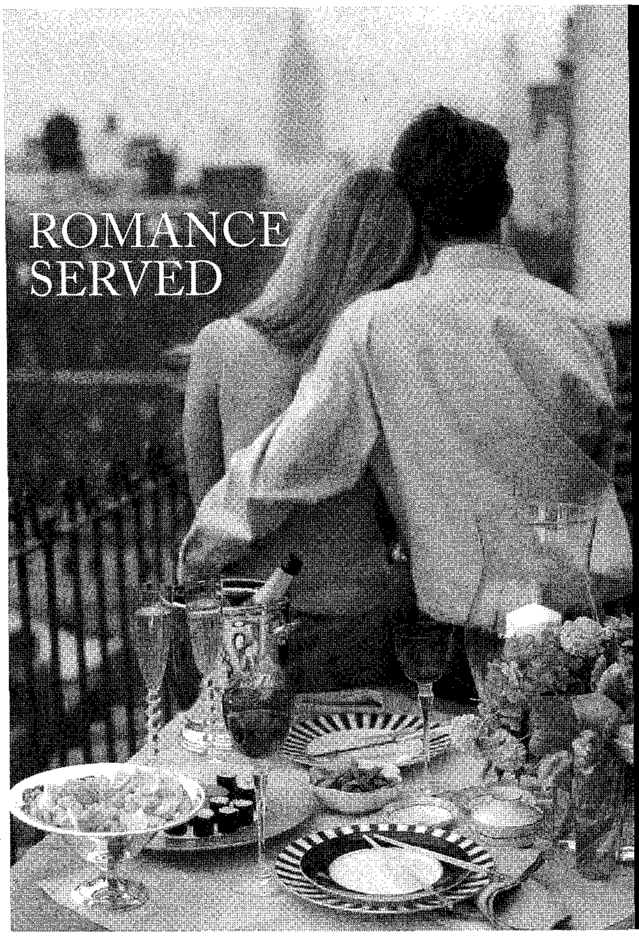
After the wedding, the bridal specialists at Madame Paulette will carefully clean and restore your wedding gown to its original splendor, arranging the piece in an acid-free chamber. Since 1959, Madame Paulette has specialized in custom couture cleaning, finishing, tailoring, restoration, and preservation of the finest wedding gowns. One of the most important purchases a bride will make, her gown becomes more precious and valuable once worn, and at Madame Paulette, this is recognized. Leading bridal couturiers including Vera Wang, Badgley Mischka, and such couture houses as Christian Dior, Gianni Versace, Givenchy, Carolina Herrera, Escada, Reem Acra, and Amsale highly recommend Madame Paulette's expertise. Call for a complimentary consultation.


MADAME PAULETTE



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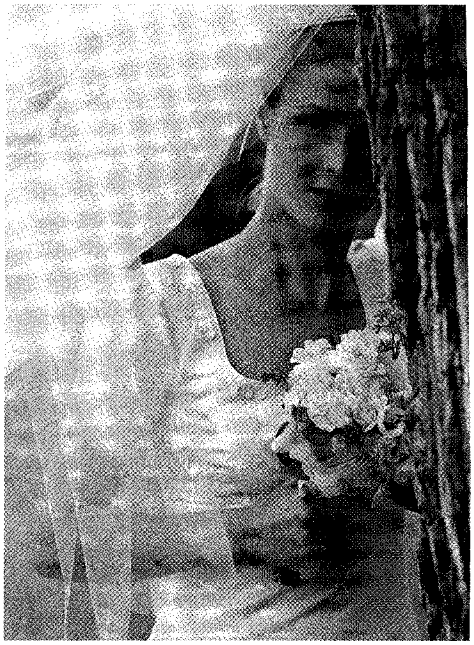
124 E. 40th St., Suite 601, 986-5620 or 1-800-217-9052; www.lemetric.com

LeMetric Hair Center for Women can give brides the fuller-looking head of hair they always dreamed of for the wedding day and beyond. With a special focus on women who have lost their hair or who have thinning hair, "LeMetric makes the bride look and feel extra special and beautiful. We give the bride more than just hair—we give her the style and a look that makes a statement on one of the most important days in her life," says founder Elline Surianello. Elline and her staff will welcome you into LeMetric's comfortable, elegant, and well-equipped headquarters where they have helped thousands of women restore their hair and their self-confidence. Safe, effective, and affordable, LeMetric offers a hair replacement solution that will be undetectable to all but you.

LeMetric also does bridal makeup. Schedule a complimentary consultation at least three months before your wedding date.

INTERNATIONAL HAIR SALON

48 E. 43rd St., 2nd floor, 883-6620; 2132 Central Park Ave., Yonkers, NY, 914-793-0300; 2701 Summer St., Stamford, CT, 203-325-0144; 3601 Hempstead Turnpike, Suite 510, Levittown, NY, 516-579-1500; www.internationalhairsalon.com



Brides with thinning or damaged hair can turn to the experts at International Hair Salon to help them achieve a glorious head of hair for their wedding day and beyond. Just step into their private and intimate salon surroundings and Mr. Carmine and Angelo David will explain their groundbreaking techniques for adding hair, therapies for volumizing, professional hair-lengthening procedures, and scalp treatments. The exciting, new Laser Hair Therapy was specifically created for clients with thinning hair. "These successful procedures have helped thousands of women who have experienced the emotions of thinning hair or hair loss," explains Angelo David. The salon's expert stylists will help you select a special cut or color to create that fantastic new look. Long established in Manhattan, Westchester, and Connecticut, Long Island is now home to International Hair's newest location. Call owner Bianca Boyle for an appointment.

SEQUENCE

1-888-BLEND-88;
www.sequencehair.com

Brides will love how they look once they have experienced Hair Blending®, the natural solution to fine and thinning hair available at Sequence. Developed by Sequence owner and president, Dino Dondiego, Hair Blending blends pure human hair into your existing growth to restore natural hair volume. By blending hair one strand at a time, the new hair is evenly distributed throughout the scalp where it is most needed. The result: beautiful, natural, and manageable hair. The Sequence staff provides individual, customized treatment in a private, upscale environment. Call to schedule a complimentary private consultation and demonstration.

ISABELLA DAY SPA & ELECTROLYSIS

794 Lexington Ave. between 61st and 62nd streets, 832-0431

Brides, grooms, and their wedding parties will be ready for the big occasion after an afternoon at the splendid East Side Isabella Day Spa & Electrolysis. This full-service spa and salon provides wonderful treatments in a pristine, elegant, and soothing environment. Expert hair removal treatments include both electrolysis and waxing. Fabulous massages, manicures, pedicures, body polishes, Endermologie®, slimming wraps, mud wraps, and seaweed wraps are all on the spa menu here. A special package for the bride includes a body polish, mud wrap, and one-hour massage (now $176, regularly $220) while the groom's package features a seaweed facial and one hour massage (now $124, regularly $155). Brides and grooms will receive a 20 percent discount, while their families and wedding parties will enjoy a 15 percent discount off the regular rates through June 20.

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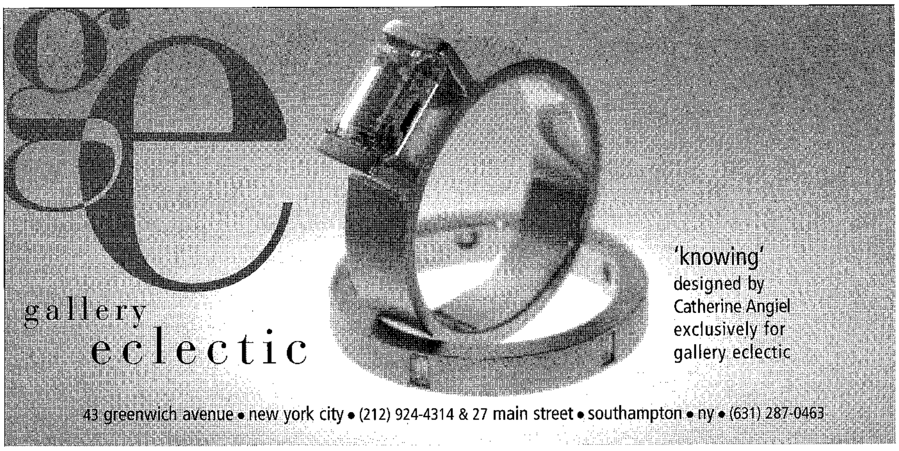

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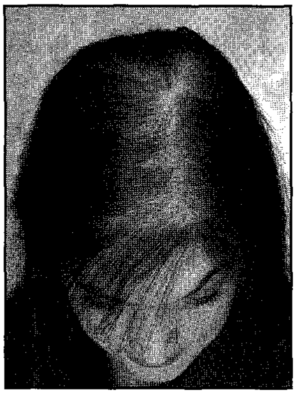

No one has to know you were a woman with thinning hair.

Our patented Volumization™ processing adds hair just where you need it, not where you don't. The augmentation results in a seamless transition from your own hair to your new hair. So no one will ever know it's anything but you. Do as so many discerning New York women have done and actualize the beautiful you. Begin by calling for a discreet, no-obligation consultation with one of our hair professionals.

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LIA SCHORR DAY SPA

686 Lexington Ave., 4th floor, 486-9670 or 1-800-782-7212; www.liaschorr.com

For the ultimate in pampering, brides and grooms will want to take advantage of extraordinary treatments available at Lia Schorr Day Spa. For radiant skin, Lia Schorr offers seven wonderful facials, such as the famous Deep Pore Cleansing (now $75, six sessions for $385). Smooth, sexy skin is the result after Laser Hair Removal (Bikini Line Treatment now $75, seven sessions for $425). For deep cleansing that leaves skin shimmering, smooth, and even-toned, book a Crystal Peel Treatment (now $175, seven for $875, plus one free facial). Lia's Spa Pampering Package for brides and grooms includes a European facial, paraffin manicure, sugar pedicure, reflexology, and full-body massage (now $185, usually $303). Special rates through June 30. And don't forget to check the Web site for other specials.

COMPLETELY BARE

764 Madison Ave., Suite 3R, 717-9300; 12 Chase Road, Scarsdale, NY, 914-713-0200; www.completelybare.com

Brides and grooms, for a glow that will last from your wedding through the honeymoon, head over to completely bare for state-of-the-art skincare treatments that correct facial imperfections, make you look years younger, and don't involve any down time. The Epifacial™ uses the newest in intense pulsed-light technology to correct fine lines, broken capillaries, sun damage, and age spots. It increases collagen naturally and evens out skin tone. Or concentrate on eliminating just one imperfection with the Epi-polish, a miraculous 15-minute facial treatment that also uses IPL technology. Polish and illuminate your face and neck with the Enhanced Micro-Dermabrasion System. This superficial skin polishing exfoliates the skin and neck using micro-crystals, minimizing age spots, acne scars, and fine lines around the eyes and lips. For baby smooth, hair free skin, nothing beats completely bare's Intense Pulsed Light Permanent Hair Reduction treatment.

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230 Park Ave., Suite 1164, 682-5180; www.drlinhart.com

If your teeth look great, you will smile with happiness and confidence on your wedding day. To make sure your teeth look bright, white and healthy, make an appointment to see Jan Linhart, D.D.S., PC, one of New York's most accomplished cosmetic dentists with an international clientele. Dr. Linhart can whiten your teeth in just one office visit. If you have spaces, misaligned or broken teeth, Dr. Linhart suggests porcelain veneers which can be completed with two office visits, three days apart, and last for 15 years. Call for a complimentary consultation.

MANHATTAN SMILE

19 E. 80th St. corner of Madison Avenue, 861-3240; www.manhattansmile.com

For a bright, white wedding-day smile, consult Brandon Huang, D.D.S., of

Manhattan Smile for advanced state-of-the-art cosmetic dentistry. To produce the whitest teeth, Dr. Huang bleaches teeth with the in-office power-whitening system, a short one-hour procedure. Porcelain veneers are perfect for enhancing stained and crooked teeth and necessitates two appointments. Dr. Huang can also replace your metal fillings with tooth-colored fillings that are completely natural looking. Before any procedure, Dr. Huang will show you the final results using advanced digital imaging.

Bridal Party Fitness Outing

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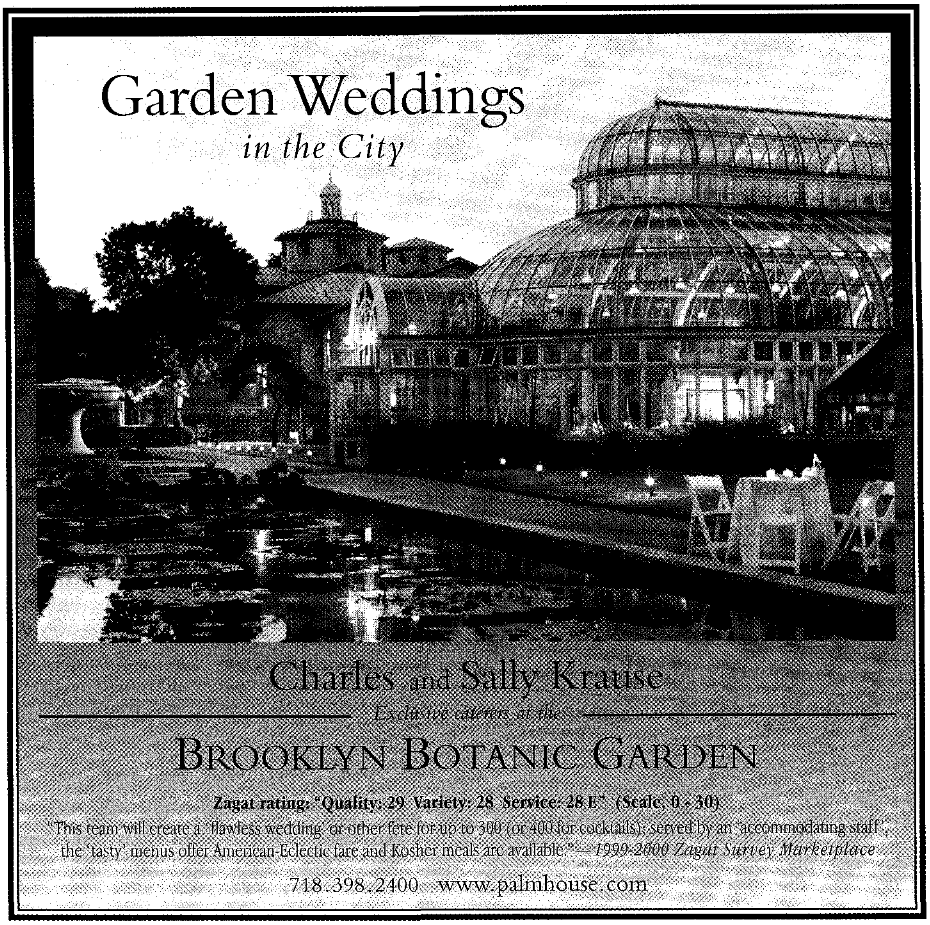
If you are looking for a great way to spend an afternoon with your wedding party or out-of-town guests, call Michelle Peperone and Jessica Natale at Stretch, a brand new exercise studio specializing in Authentic Pilates™, Gyrotonic®, yoga (kundalini, vinyasa, and jivamukti), and massage. They will be happy to tailor a special yoga event or private Pilates or Gyrotonic sessions for you and your guests in their 5,700 square-foot oasis of beauty and comfort enhanced with dazzling city and river views and a thoroughly personalized approach to fitness. The highly trained, certified, and experienced staff provides one-on-one, semi-private, and group instruction in all areas. The massage therapists are skilled in Swedish, deep-tissue, reflexology, medical, and shiatsu massage techniques. There's even a juice bar for your convenience.



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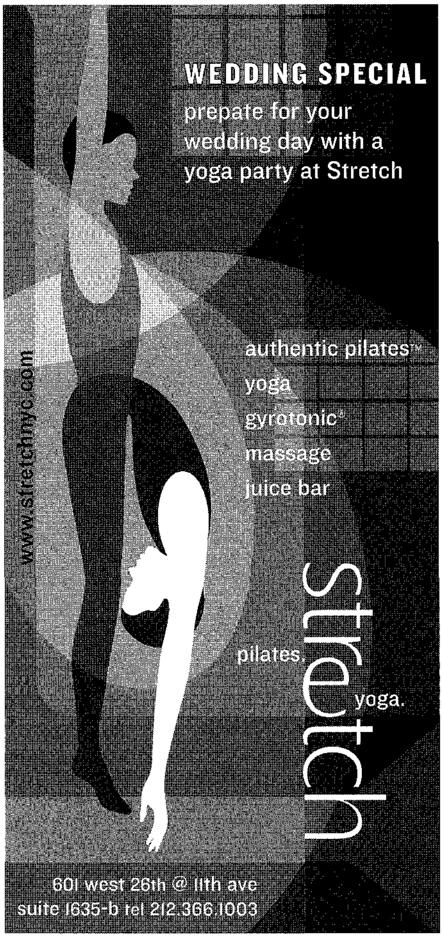

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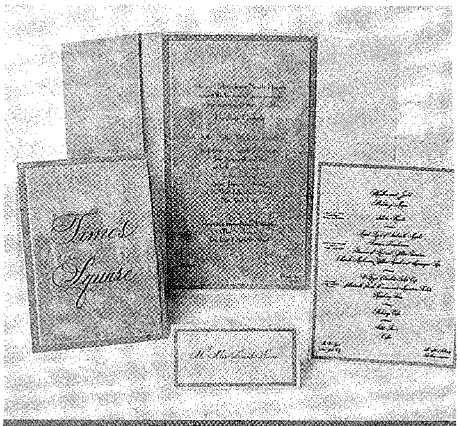

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Each Papyrus shop is an intimate, one-stop destination for beautiful, original, and customized printed wedding materials. Papyrus' experienced and warm staff will help you choose invitations that fit your style and your budget. With so many printers' books on hand, you are certain to find a design that matches the spirit of your wedding whether you are seeing a formal, contemporary, urban, or whimsical look. Traditional engraved invitations, letterpress printing on handmade papers, dye-cut hand-colored invitations, and more can all be done at Papyrus. But invitations are just the beginning. Save the date and menu cards, wedding programs, thank you notes, napkins, match covers, and invitations for showers, bachelorette parties, and rehearsal dinners are all available.

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attention to detail that he brings to such prestigious clients as Lutéce, Aquavit, Ralph Lauren, Elizabeth Arden, Bloomingdale's, and William-Sonoma. From the first meeting to the last toast, Douglas Koch Visuals will oversee every aspect of your event's special look—from flowers and linens, to lighting and décor—with a thoroughly hands-on approach. "Our goal is to create a unique world of magic and romance for the bride and groom. As our slogan says, 'because memories last a lifetime,' everything has to be right!" exclaims Douglas.

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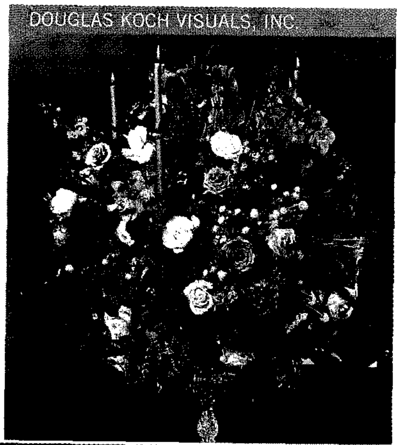

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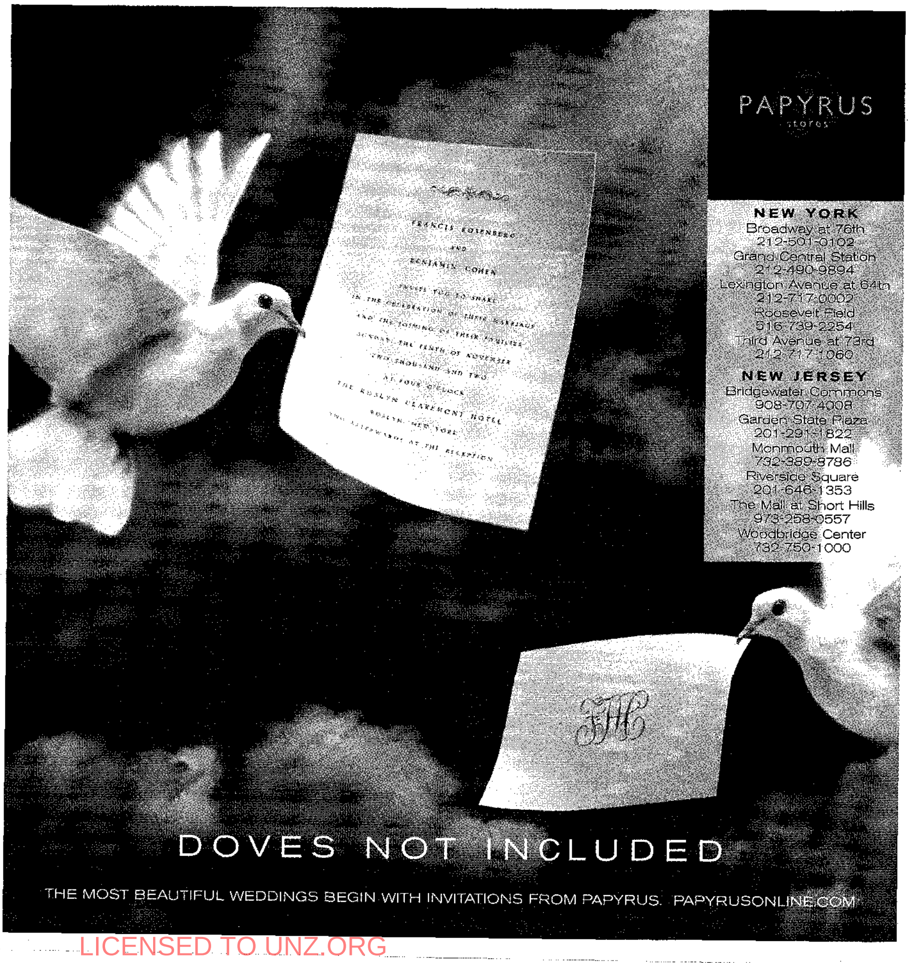

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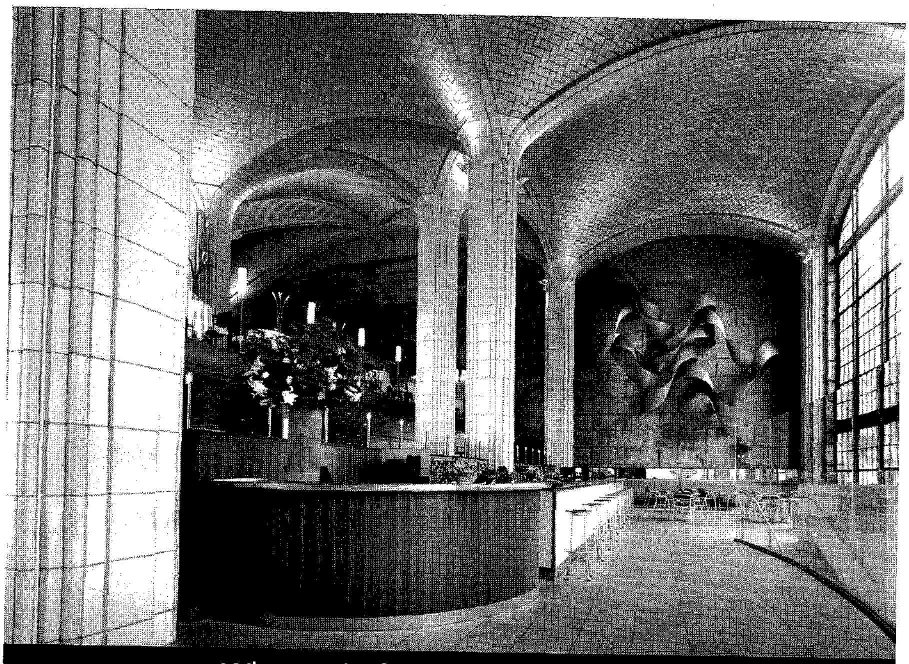

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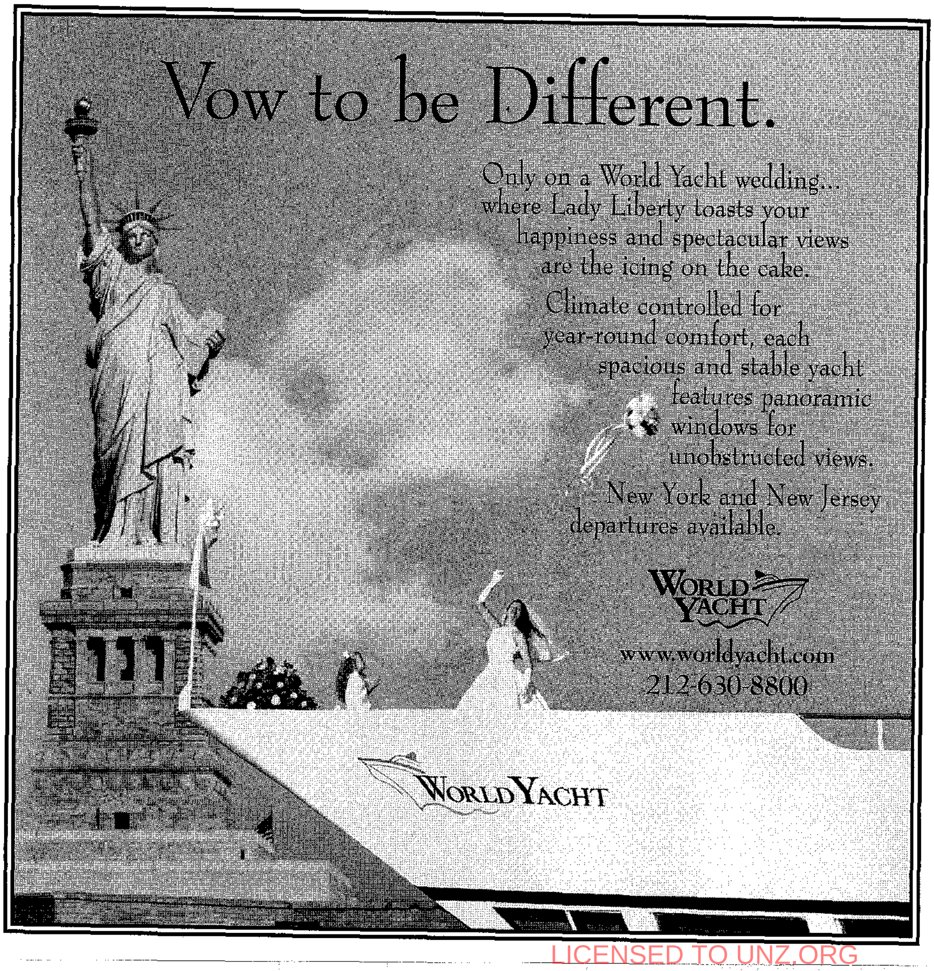

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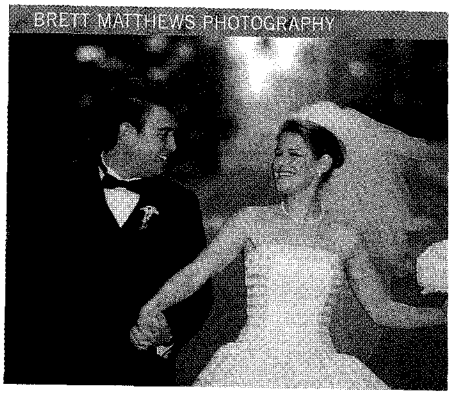

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"Our photographers shoot each wedding with the album in mind," explains Sheri LaMagna of Brett Matthews Photography. "Since we approach each wedding with special care and creativity, the photographer understands exactly what the bride and groom have in mind." To portray the moments and emotions of each wedding, different formats and films are employed. Medium-format photography is perfect for group shots and portraits while 35-mm photography is best for the

BRETT MATTHEWS PHOTOGRAPHY

more spontaneous moments. Brides and grooms may opt for color, black-and-white, and even infrared film for true drama. Brett Matthews Photography offers an extensive collection of display choices including classic albums, coffee-table books, and a stunning presentation binder/display case that holds photographs mounted on museum quality matting.

GRUBER PHOTOGRAPHERS

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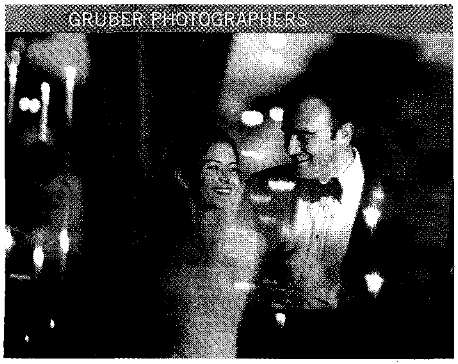
www.gruberphotographers.com,
www.gruberkidz.com

Gruber Photographers wedding albums have a signature style that looks as if the bride and groom had their best friend do the photography. And that's exactly what Terry deRoy Gruber, owner of Gruber Photographers, used to do. "I would take photos at friends' weddings and present them in albums as gifts. My friends loved the albums so much that they convinced me to go into the business," explains Terry. Twenty-one years later, Gruber Photographers tells the story of each wedding day with intimacy, warmth, and humor through photos that capture the deep emotion of special moments, relaxed formal shots, and candid portraits of the couple, family, and friends. For complete convenience, brides, grooms, and their guests may now view and purchase password-protected wedding shots online within three weeks after the wedding.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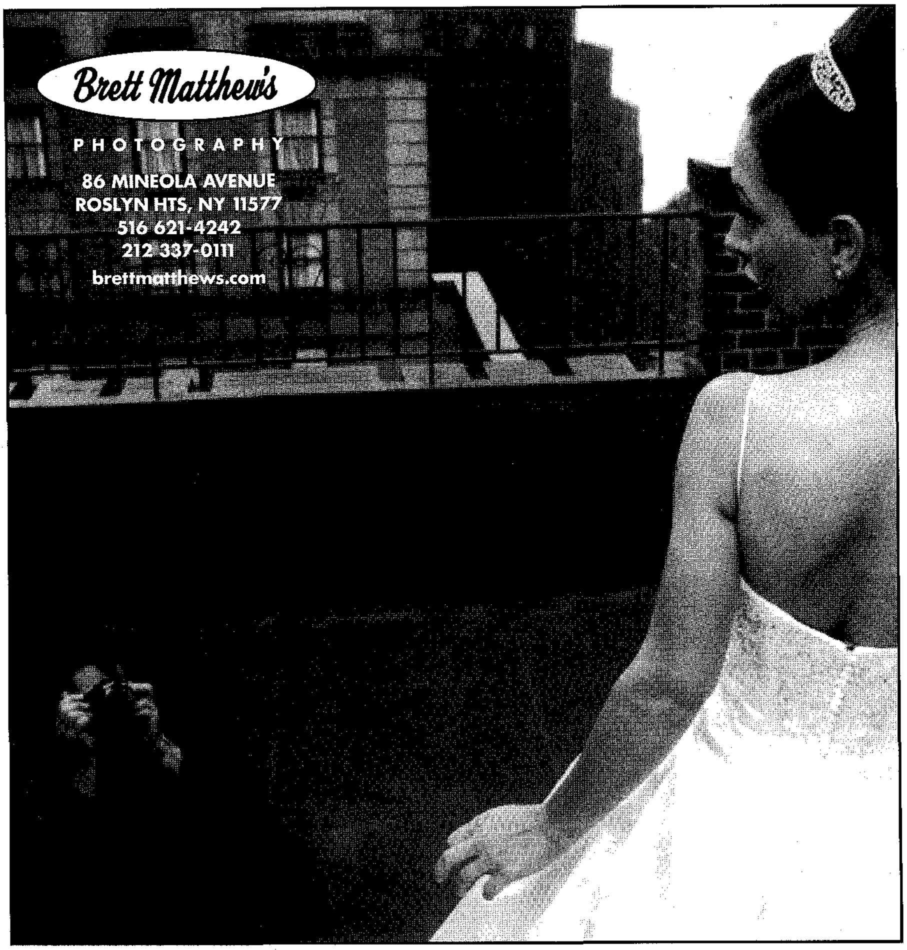
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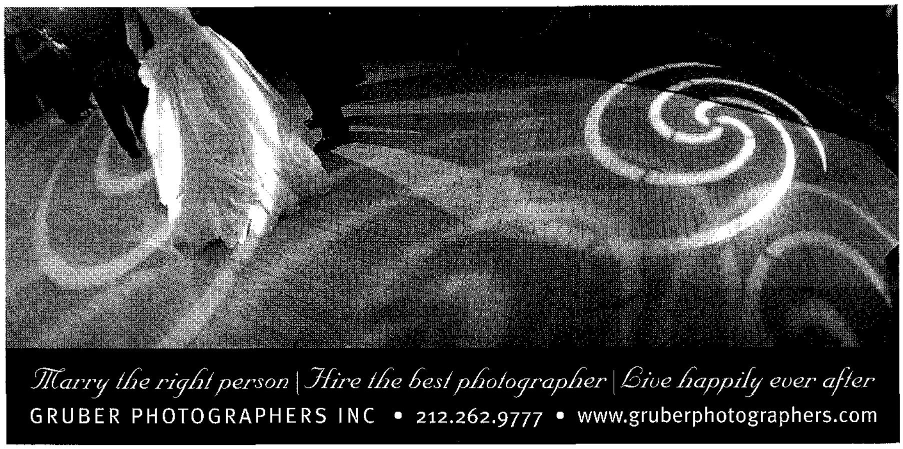
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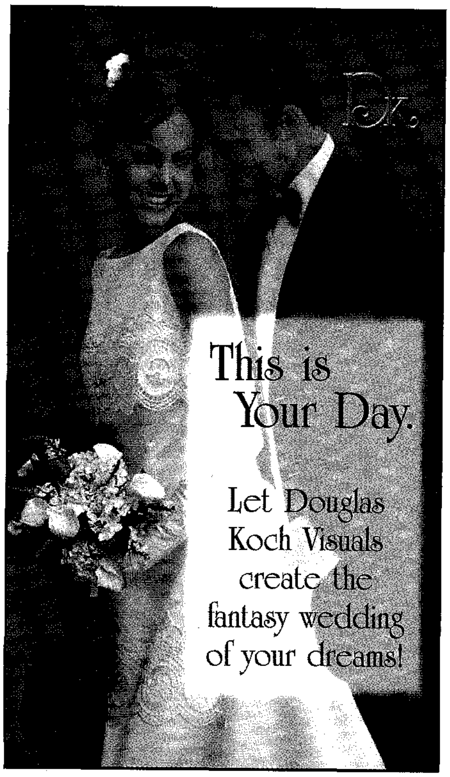
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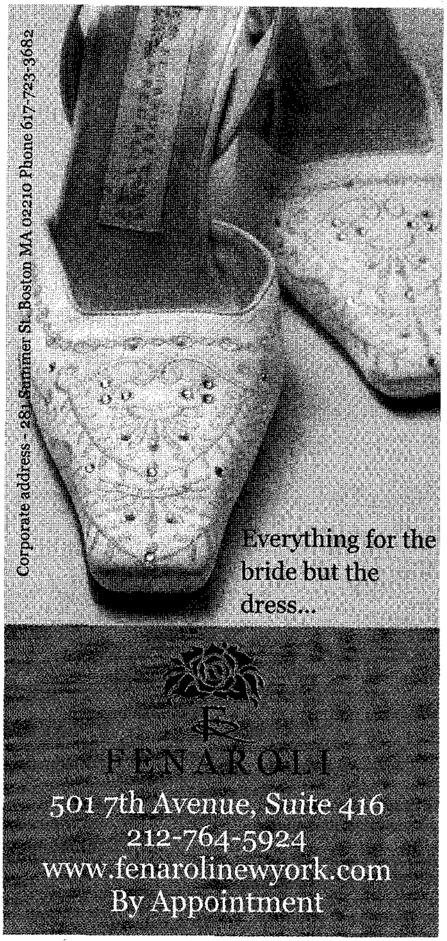
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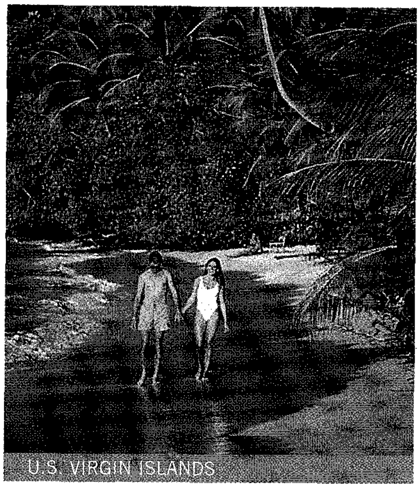
UNITED STATES VIRGIN ISLANDS (USVI)

St. Croix, St. John, St. Thomas

USVI Department of Tourism, 1-800-372-USVI (8784); www.usvitourism.vi

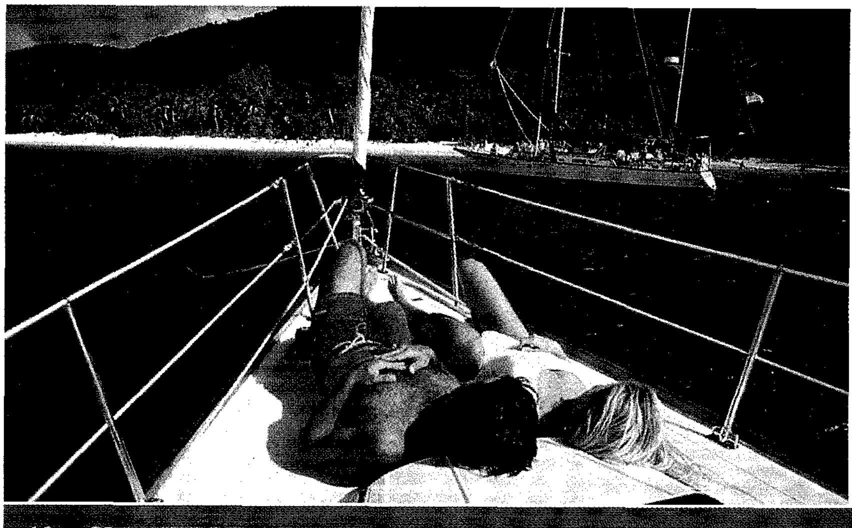

U.S. VIRGIN ISLANDS

United States Virgin Islands Department of Tourism
Photo © Don Herbert

What could be more romantic than beginning your new life together in the lovely islands of St. Croix, St. John, and St. Thomas? Friendly people, powder-white beaches, and crystal clear waters are just the beginning. Rugged mountains sweep down into tranquil harbors. Vibrant flowers and scenic trails wind through semi-tropical forests. Experience history at beautifully restored 18th-century sugar plantations and magnificent estates. Hike dramatic peaks. Dive and snorkel among fascinating reefs and underwater trails. Enjoy hilltop dining and wander through quaint shops and alleyways. And take in the nightlife, music, theater, and cultural festivities when the sun sets.

Each island has its own distinct charm and personality. St. Croix is known for a relaxed attitude and the historic towns of Christiansted and Frederiksted. Get away from it all on lovely St. John. One third of this island is a national park and its world-renowned beaches include Trunk Bay, Cinnamon Bay, and Maho Bay. Lively St. Thomas has great dining, duty-free shopping, and the beautiful harbor in Charlotte Amalie.

The USVI offers many fabulous sites for wedding ceremonies and plan-



United States Virgin Islands Department of Tourism
Photo © Steve Simonsen

ners who are eager to make it happen for you. Working independently or in association with a hotel, a planner can assist with airline reservations, site selection, caterers, entertainment, photographers, and transportation. Indoors or out, sunrise or sunset, you may exchange vows in a magnificent botanical garden, on a white-sand beach, in a church, on a mountain, on a yacht, or even underwater.

And when it comes to honeymoon hideaways, the USVI offers world-class resorts, intimate guesthouses, private condominiums, luxury villas with private pools, and even private yachts.

For complete information, request the *USVI Honeymoon Guide* and the *Getting Married in the Virgin Islands* brochure when contacting USVI Department of Tourism.

MONACO

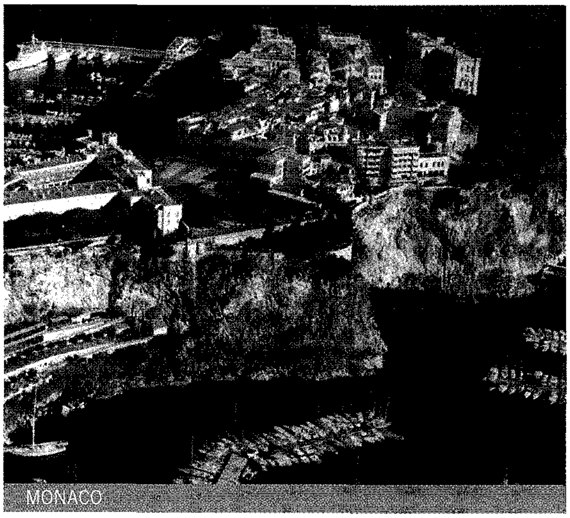
Monaco Government Tourist Office, 286-3330 or 1-800-753-9696; www.monacotourism.com; Le Club Diamant Rouge de Monaco, 1-888-371-CLUB; www.monacotourism.com

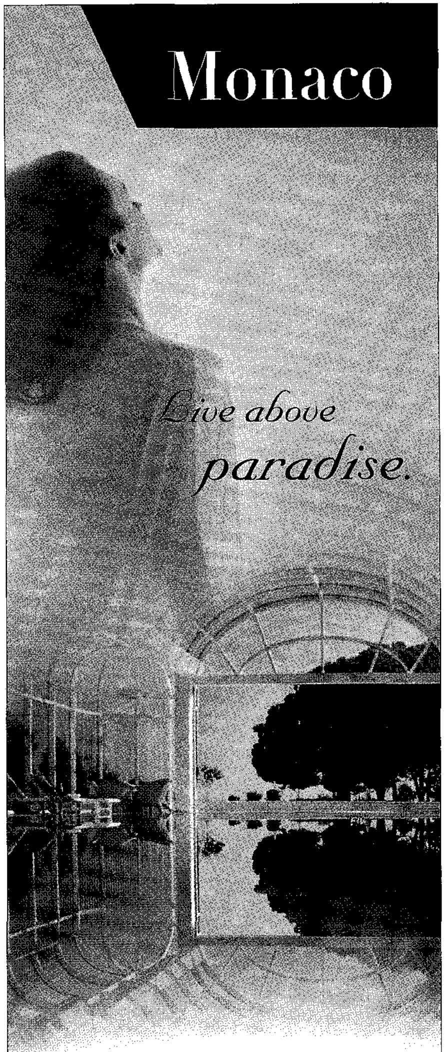
Monaco, where fairy tale romances do come true, can be the site of your extraordinary honeymoon. Imagine sipping Champagne on a balcony overlooking the shimmering Mediterranean, elegant dinners by candlelight, golden days on the beach, and a sumptuous hotel where you are treated like royalty. All this glamour and romance can be yours in the Principality of Monaco in the heart of the Riviera.

Monaco's Monte-Carlo Beach Hotel (www.montecarloresort.com) is a splendid 1930s-style hideaway on the eastern side of the Bay of Monaco. A member of the Small Luxury Hotels of the World, this lovely boutique property offers a marvelous Honeymoon Package, complete privacy, three splendid restaurants, and fabulous resort amenities including Les Thermes Marins seawater spa, tennis club, golf club, casino, and beach club. This summer, honeymooners can enjoy concerts by Diana Krall, MC Solaar, Bryan Ferry, and Julien Clerc at the nearby Summer Sporting Club.

Newlyweds will not be disappointed at Le Meridien Beach Plaza Hotel (www.lemeridien-montecarlo.com), a sleek, modern masterpiece and Monaco's only hotel with a private beach. Now through December 2002, experience the hotel's exceptional "Roof Top" suites at amazing prices. Stay a minimum of one night to enjoy the 24-hour personal concierge, valet, daily in-room breakfast and newspaper delivery, Hermes bath products, complimentary bottle of Champagne or cocktail, free admission to Monaco's museums and legendary Casino, and more. American Express® Platinum Card members will earn an extra free night when booking a three-night stay.

Honeymooners should take advantage of Le Club Diamant Rouge, the official VIP travel program of the Monaco Government Tourist Office, which entitles travelers to special discounts and amenities throughout the principality for a $55 fee.





Le Meridien Beach Plaza is a paradise of comfort and elegance in the heart of the Riviera. Experience our "Roof Top" floor of 24 beautiful exclusive rooms and suites, the Principality's only private beach, three pools (one indoors), and terraces and gardens situated along the Riviera. Pleasure awaits you.

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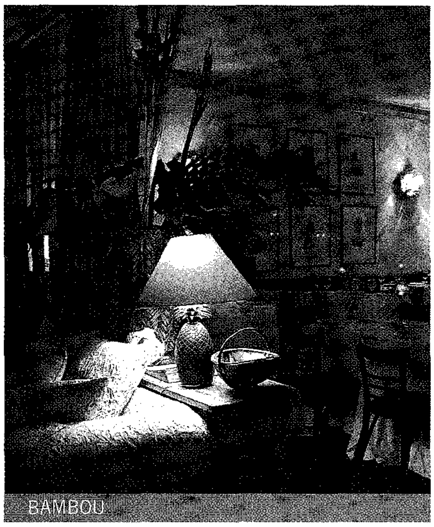


BAMBOU

BAMBOU

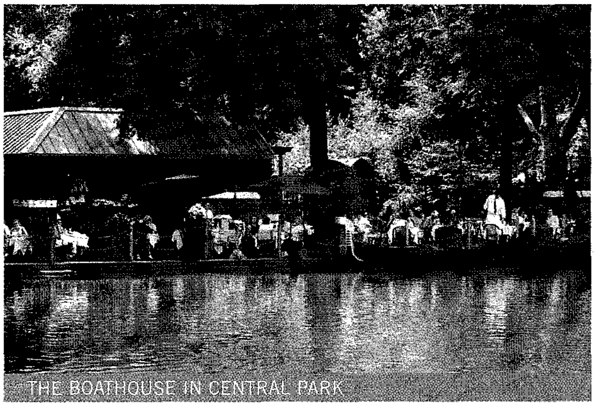
243 E. 14th St., 358-0012; www.bambounyc.com

Imagine an intimate wedding in a fabulously romantic Caribbean great house and you have the Bambou experience. Perfect for intimate weddings of up to 70 guests, Bambou's front lounge is perfect for ceremonies and cocktails. Guests then move to the palm-lined dining room set with white-linen tablecloths, tropical flowers, and glittering candles. Bambou's inventive menu—the tastes of the Caribbean infused with French technique—can be customized for each wedding. Wedding packages include rehearsal dinners, private parties, catering, and such amenities as flowers, photography, and music.

THE BOATHOUSE IN CENTRAL PARK

East 72nd Street and Central Park Drive North, 517-2233

Envision a wedding venue that combines the sophisticated style of Manhattan and the chic informality of the Hamptons. There's simply nothing like a wedding at The Boathouse in Central Park, Manhattan's only lakeside restaurant. Just steps off Fifth Avenue, The Boathouse is an oasis of calm in the world's most vibrant city. Recently renovated, The Boathouse is more magical than ever. And since The Boathouse only hosts one wedding at a time, it truly becomes your private domain. Under the direction of Dean Poll, the talented staff will create a wedding that reflects your wishes while the chefs will tailor a menu to your desires. For weddings of 125 to 240 guests, The Boathouse in Central Park is unquestionably an original choice for the couple that wants to make a statement on their most special day.



THE BOATHOUSE IN CENTRAL PARK

GUASTAVINO'S

409 E. 59th St. between First and York avenues, 980-2711; www.guastavino.com

Situated under the soaring Catalan-vaulted ceilings of the 59th Street Bridge, Guastavino's is a unique setting for your unforgettable New York wedding celebration. This Manhattan landmark, built at the turn of the 20th century, pairs unrivaled grandeur and drama with top-rated cuisine and unmatched personal service. Smaller weddings starting at 40 and grand galas of 600 can easily be accommodated. The spacious main floor, smaller refined mezzanine, private party rooms, and gracious outdoor plaza are all at your disposal. There's plenty of space for dancing and the professional sound system will keep your guests up and moving.

GUASTAVINO'S

With Guastavino's talented staff at your command, your wedding will be custom-tailored and hassle-free. Chef Daniel Orr will personally plan your wedding menu while the sommelier and beverage director will create a special menu of cocktails and wines, including a martini bar or Guastavino's famed Flirtini bar. The dedicated wedding staff can arrange floral designers or musical entertainment.

Gustavino's Photo: Robert Kern & Nancy Lund

THE MARK, NEW YORK

Madison Avenue at East 77th Street, 744-4300 or 1-800-THE MARK; www.mandarinoriential.com

You will be more than surprised to dis-

BROOKLYN BOTANIC GARDEN

The Palm House, 1000 Washington Ave.,
Brooklyn, NY, 718-398-2400; www.palmhouse.com

Every season brings something new to weddings at the Brooklyn Botanic Garden. Spring is cherry blossoms and roses. In summer, there are magnificent lily pools. The only thing that doesn't change is Charles, Sally and Charles, exclusive caterers at The Palm House at Brooklyn Botanic Garden, who create exquisite weddings for up to 300 guests. This family owned operation was the highest rated caterer in the last two issues of the *Zagat Marketplace Survey*. Weddings begin at 6 p.m. when the Garden is closed to the public. Guests are greeted with mineral water and Champagne as they stroll to the ceremony site, which may be the Rose Garden, the Cherry Esplanade, the Japanese Garden, or the Meadow. Cocktails are held at the Reflecting Lily Pools or in the Steinhardt Conservatory during inclement weather. The main reception follows in The Palm House, a dazzling replica of the original, Stanford White-designed glass atrium. Charles, Sally and Charles will create a four-star menu just for you and can also assist with flowers, photography, and music selections.

BROOKLYN BOTANIC GARDEN

Photo: David Lindner

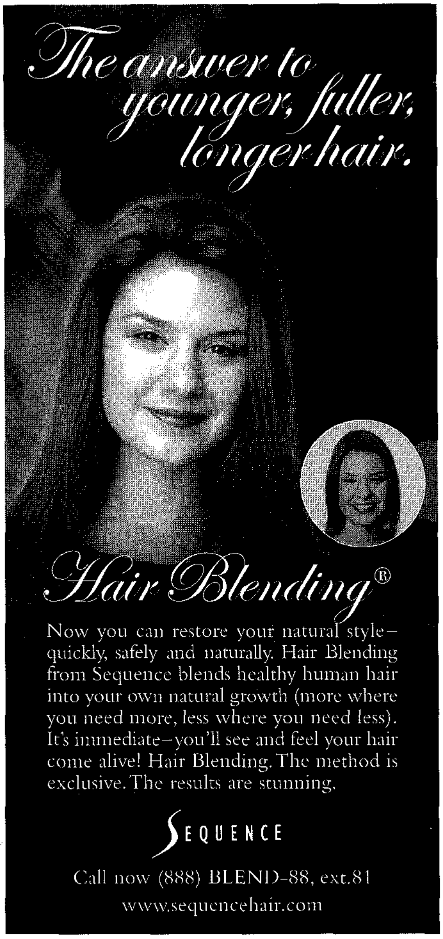
THE MARK, NEW YORK

cover your wedding at The Mark, New York will be truly luxurious in every way except the price. This East Side gem is a well kept secret both for its unparalleled setting, service, and rates that are more affordable than you would expect. From the striking Art Deco façade, landmark copper tower, and brass flagpoles, to the neo-classical Italian style décor, The Mark, New York is an elegant venue for intimate weddings or gatherings of up to 160 guests. The second floor Townhouse is the setting for a memorable wedding. Cocktails are enjoyed in the Greenhouse and the Drawing Room while the main reception is held in the Mark Suite. The chefs at Mark's restaurant will tailor a menu to your specifications reflecting the restaurant's unique American-fusion cuisine that artfully blends continental, Mediterranean, and Asian traditions.

THE NEW YORK PALACE

455 Madison Ave., 303-7766;
www.newyorkpalace.com

True to its name, The New York Palace treats guests like royalty. From the moment you walk through the magically illuminated courtyard to the ascent up the grand staircase of the lobby, the grandeur of The Palace transports you to a world of elegance. Perfect for weddings of up to 225 guests, the historic Villard Ballroom features gold and ivory ceilings with sparkling chandeliers. Consistent with the perfection of the room is the food and service, including cuisines ranging from classic French to con-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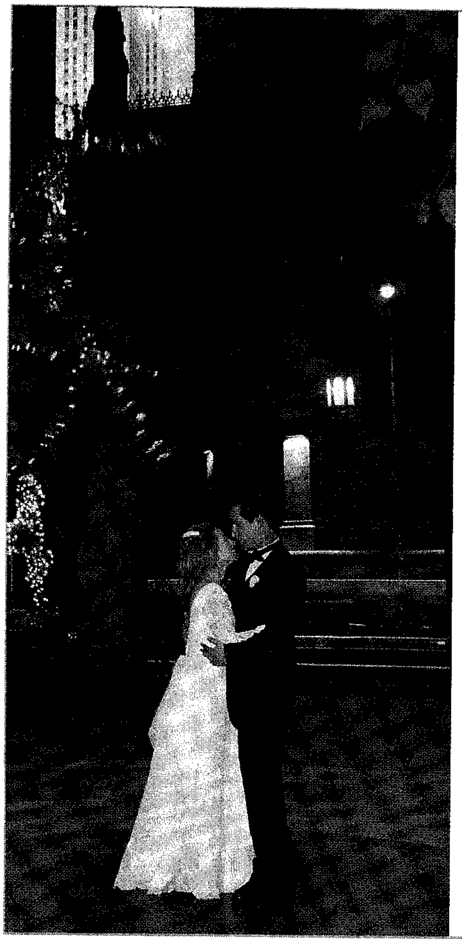

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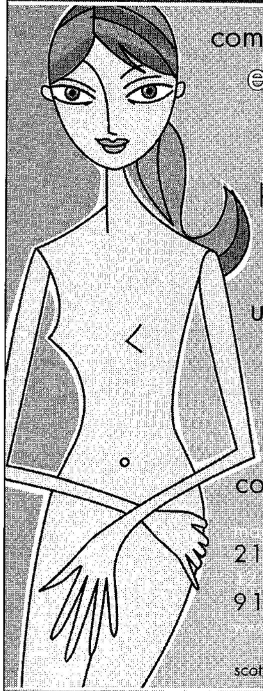

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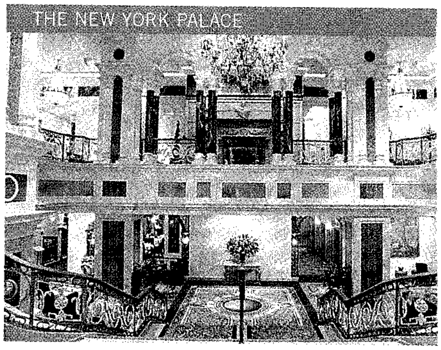


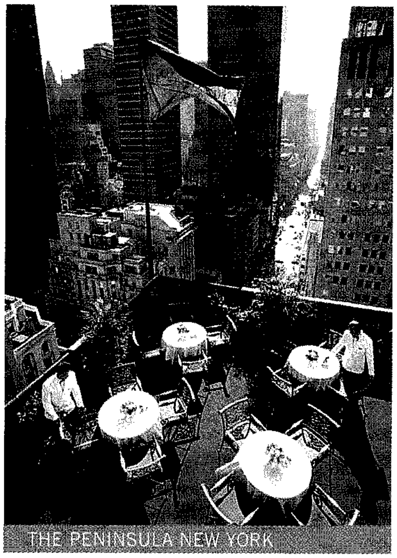
THE NEW YORK PALACE

temporary American, essentially giving the bride and groom anything they desire. To further make the bride and groom feel at home, every bride receives a complimentary bridal suite prior to the wedding, while every groom is provided with a private changing room.

THE PENINSULA NEW YORK

700 Fifth Ave., 956-2888;
www.peninsula.com

Count on the staff at The Peninsula NY to make your dream wedding a reality. This sophisticated midtown hotel can host weddings up to 125 for dinner and dancing. The Gramercy room is perfect for larger affairs. Located on the third floor overlooking Fifth Avenue, The Gramercy's muted décor—subtlety striped fabric wall coverings adorned with period photographs of New York



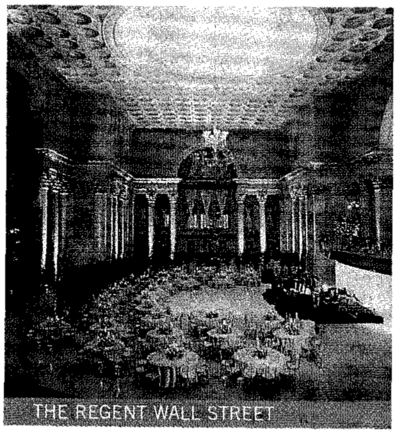
THE PENINSULA NEW YORK

at the dawn of the 20th century—provides the perfect backdrop for your particular vision. Five other functions rooms provide more choices. From May to October, the open-air, 23rd floor Pen-Top Terrace, with fabulous 360-degree Manhattan views, is perfect for outdoor weddings. Chef Oliver Dudler of the hotel's Adrienne restaurant will create a menu to suit your tastes. Inquire about a suite for their wedding party. The spa is ideal for pre-wedding pampering and workouts; gift certificates make great bridal party gifts.

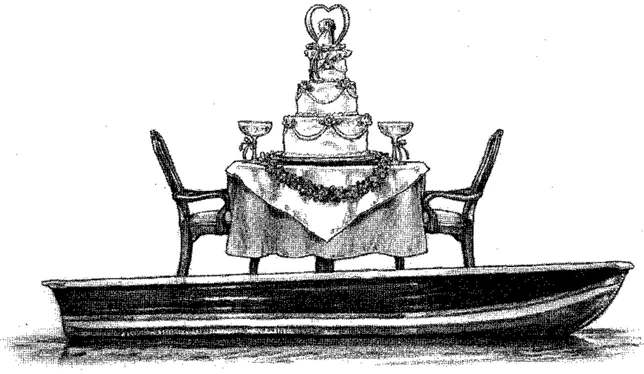
THE REGENT BALLROOM
REGENT WALL STREET

55 Wall St., 699-5695;
www.regenthotels.com/wallstreet

The Regent Ballroom is a most spectacular wedding setting located in The Regent Wall Street, Wall Street's only five-star hotel that opened in January 2000. This dramatic building has a grand history dating back to 1842. Originally home to the Merchant's Exchange, the majestic Ballroom was designed by Isaiah Rogers, a 19th-century architect who worked in the Greek Revival style. Eighteen columns made of imported Italian marble encircle the grand space. Overhead, a soaring 70-foot ceiling features a gold-leaf dome surrounded by Wedgwood panels depicting the signs of the zodiac and the four



THE REGENT WALL STREET



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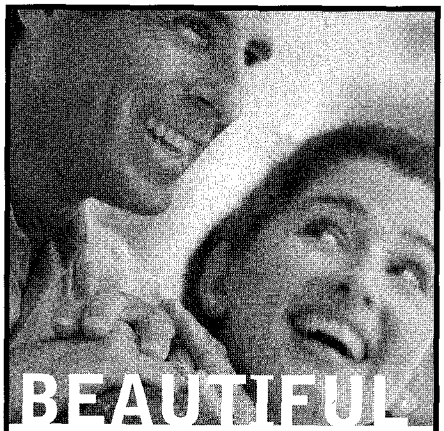

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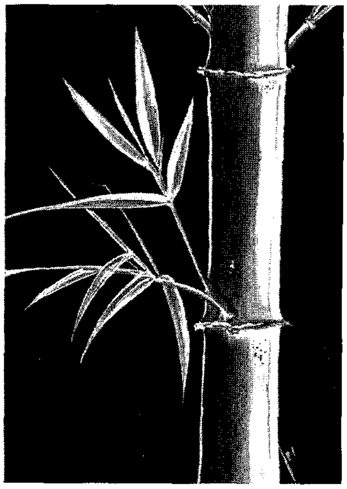

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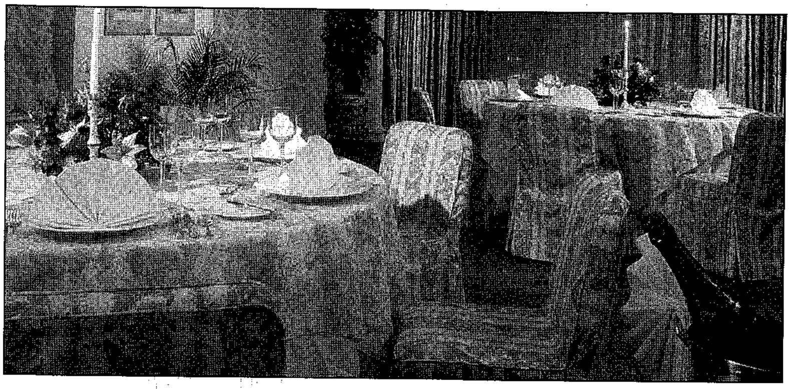

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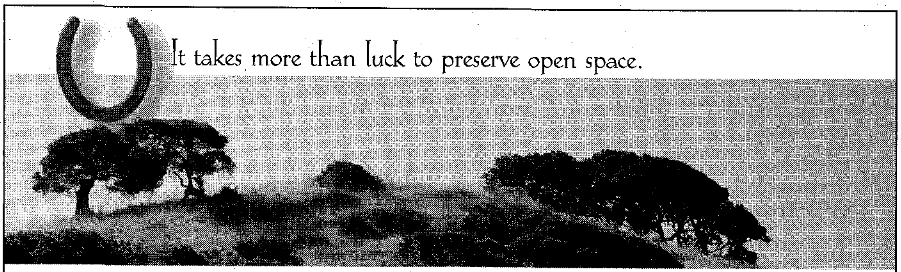

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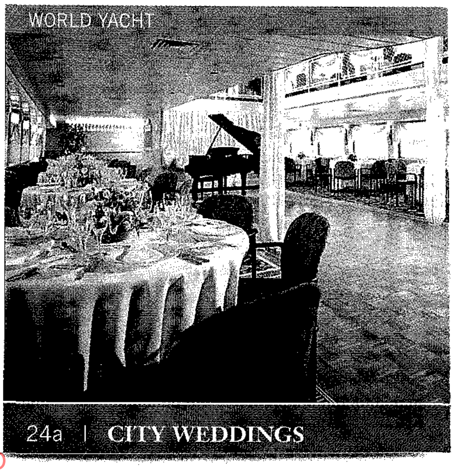
points of the compass. A dramatic mezzanine surrounds the room while large windows let in natural light. After cocktails in the mezzanine, guests descend the stairs into the ballroom for opulent, fairy-tale weddings. Specialty lighting and moveable walls are used to customize the space. Chef John Halligan, formerly of the RIHGA Royal's Halcyon restaurant, will design a sublime menu.

WORLD YACHT

Pier 81, West 41st Street at the Hudson River, 630-8800; www.worldyacht.com

Nothing is as romantic as a wedding at sea aboard a World Yacht. Even native New Yorkers will be dazzled by sweeping views of the New York Harbor and the Manhattan skyline that can only be experienced on the water. The enchantment starts the moment you board "your" World Yacht, which will only host one wedding at a time. Spacious sundecks are magical settings for outdoor cocktails or dancing under the stars. Inside, each yacht is decorated in its own distinct style, ranging from modern to nautical.

The entire fleet is climate-controlled for year-round sailing. Of five vessels, the Inamorata is the fleet's exclusive "wedding" yacht. Recently refurbished, the Inamorata features a private bridal suite, a decorative fireplace, and a majestic staircase ideal for grand entrances.



WORLD YACHT

cue

A WEEKLY GUIDE TO CULTURE AND UPCOMING EVENTS • Edited by Christopher Bonanos

MOVIES

The Sum of All Fears

Tom Clancy screen adaptations always mean big business at the box office, and this one's sure to be no exception: Ben Affleck stars as a CIA agent out to foil a plot involving European neo-Nazi terrorists who plan to set off a nuclear device at the Super Bowl. Morgan Freeman co-stars. **(Opens May 31; see listing, page 96.)**

THEATER

This Thing of Darkness

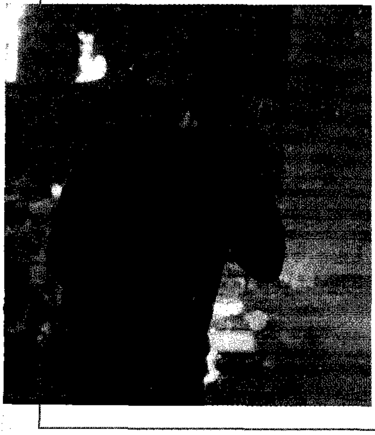
Craig Lucas (*Prelude to a Kiss*) and young newcomer David Schulner co-wrote this experimental, synopsis-defying melodrama, which concerns two college kids whose lives are interrupted by visitations from their future selves. **(Opens May 30; see listing, page 105.)**

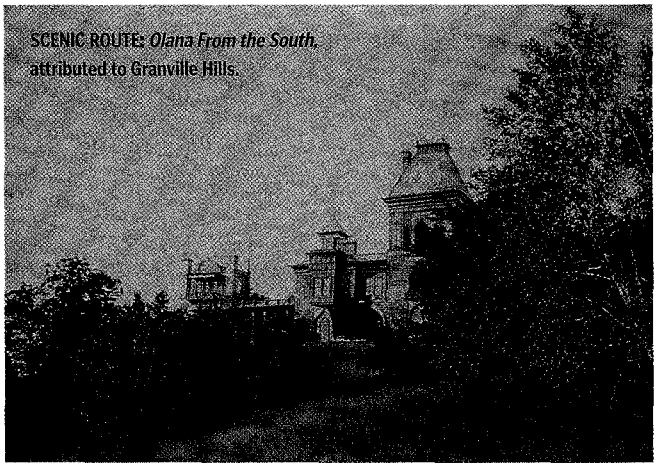
NIGHTLIFE

N.E.R.D.

The Neptunes' side project produced one of the best albums of the year with *In Search Of*. . . , a tour de force incorporating everything from hip-hop and psychedelia to New Wave. They'll be singing selections at Irving Plaza—and it's their first New York gig ever. **(June 4; see listing, page 123.)**

WHO'S AFRAID OF . . . Ben Affleck in *The Sum of All Fears.*





SCENIC ROUTE: *Olana From the South,* attributed to Granville Hills.

CLASSICAL MUSIC

New York City Ballet's Diamond Project

This television broadcast presented by *Live From Lincoln Center* is an excellent overview of the past ten years of the Diamond Project, an initiative that offers choreographers the chance to create new ballets. **(May 30 on PBS at 8 P.M.; see listing, page 122.)**

RESTAURANTS

Taste of Tribeca

The eighth annual Taste of Tribeca overtakes the cul-de-sac of Duane Street to supply tastings from the likes of Chanterelle and the Odeon. The whole thing benefits the art programs of P.S. 234 and 150 (both of which spent five months in temporary quarters after September 11). Tickets are only $35. **(June 1; call Ticketmaster at 212-307-7171.)**

BOOKS

Having It and Eating It

There's nary a black cocktail dress in Sabine Durrant's first novel, but it has nonetheless won the hearts of the same Londoners who loved *Bridget Jones's Diary*. The plot involves Maggie, an ex-jet-setter whose life is now defined by screaming toddlers. **(Riverhead; $23.95; in bookstores now.)**

ART

Fire & Ice

The Dahesh Museum of Art's exhibition presents 55 photos from painter Frederic Edwin Church's collection (1826–1900). It's the first public display of his photographs—which are especially notable for being in excellent condition to this day—and they're presented alongside several examples of his oil sketches. **(Opens June 4; see listing, page 110.)**

TOP five

Lemonades and Limeades

There's nothing better than old-fashioned, all-American, fresh-squeezed lemonade on a blistering day—except for these refreshingly exotic twists.

1. Verbena

What do you get when two talented chefs (Diane Forley and Michael Otsuka) with different cooking styles meet, marry, and become kitchen mates? For one, you get Yuzu lemonade. The fragrant Japanese citrus raises this slightly effervescent concoction to a whole other level. (54 Irving Place; 212-260-5454; $3.50.)

2. City Bakery

For pucker-uppers: Maury Rubin's superbly tart and tangy lemonade makes for leisurely summertime sipping. Plus wonderfully weird flavors, from vanilla bean to cilantro. (3 West 18th Street; 212-366-1414; $2–$3.)

3. Keens Steakhouse

The testosterone-charged home of more than 170 single-malt scotches also makes the best limeade in town. It's tall, cool, delicately sweet, and worth any snickers from those tablemates less secure in their masculinity. (72 West 36th Street; 212-947-3636; $3.)

4. Pyramida

The trick to this exquisite, frothy-topped, almost creamy Middle Eastern–style lemonade is to toss everything—sugar, water, ice, and unpeeled sliced lemons—into the blender, releasing all that lemon oil and fabulous flavor. (401 East 78th Street; 212-472-5855; $2.50.)

5. Hampton Chutney Co.

A splash of orange-blossom water gives this lemonade a fragrant bouquet, a subtle, complex flavor, and, as demonstrated here, may scarily inspire you to talk about lemonade the way wine geeks talk about wine. (68 Prince Street; 212-226-9996; $3.50.)

PHOTOGRAPHS: FROM TOP, ©OLANA STATE HISTORICAL SITE; NYS PARK AND RECREATION & HISTORIC PRESERVATION; MARK FELLMAN.

Small Talk

In *Thirteen Conversations About One Thing,* Alan Arkin is a case study in unhappy outcomes. *CQ* playfully recalls those sexy sixties-era sci-fi schlockfests.

UNDER DISCUSSION: Matthew McConaughey as Troy and Alan Arkin as Gene in *Thirteen Conversations About One Thing.*

Thirteen Conversations About One Thing is a series of crisscrossing episodes on the theme of happiness—the one thing that everyone in the movie desires. Jill Sprecher, who directed from a script she wrote with her sister Karen, divides the film into chapters with printed headings such as IGNORANCE IS BLISS. Her imagination is both literal-minded and free-form. She likes fitting everything squarely into place, and yet the thesis of her film is that people's lives are fated to be changed by happenstance. She's a neat-freak existentialist.

The four interconnected and nonlinear stories in *Thirteen Conversations,* which take place throughout New York, are of varying quality; not all the conversations are worth a listen. In the dullest of them, John Turturro plays a physics professor who is cheating on his wife (Amy Irving) with a fellow teacher (Barbara Sukowa). He lectures his class on entropy, telling them, somewhat ominously, that "you can never go back to the way it was." In another episode, Matthew McConaughey is a hot-shot attorney celebrating his latest victory at a happy-hour bar, after which he accidentally rams a pedestrian on a dark side street with his car and leaves her for dead. He spends the rest of the movie wallowing in remorse. The pedestrian, played by Clea DuVall, has her own back story as a blissfully upbeat housecleaner who imagines that the rich architect whose home she scrubs has a yen for her.

In what is easily the best of the stories, Alan Arkin plays Gene, a mid-level insurance-company claims adjuster who can't abide the nonstop sunniness of one of his co-workers, Wade (William Wise). Finally, he decides he must fire the man, if only to wipe the smile off his face, which, of course, doesn't happen. Arkin brings such a lived-in weariness to the role, as well as full measures of spite and sadness and guilt, that what might have been a touching anecdote is practically Chekhovian. It's a marvelous, bittersweet fable: Gene can't abide the man's niceness, he's crazed by it, and yet, when he makes amends, surreptitiously helping Wade get a new job, he's really no happier for having done so. Stuck in a crummy job, divorced, and with a junkie son, Gene lost touch with the upside to his life a long time ago. He can't even acknowledge his final gesture to Wade, because to do so would expose all that came before. His good deed gives him no more pleasure than his misdeed. Arkin has a great and gentle feeling for small-time malcontents, and he knows how to make their woes our own. He does justice to the human comedy—and redeems the movie.

Thirteen Conversations About One Thing
Directed by Jill Sprecher; starring Alan Arkin and Matthew McConaughey.

CQ
Directed by Roman Coppola; starring Jeremy Davies and Gérard Depardieu.
See Movies listings for details.

CQ IS SET IN PARIS IN 1969 during the filming of a campy *Barbarella*-style sci-fi picture starring a smashing supermodel in pink leather (Angela Lindvall). After a series of mishaps involving the film's original director, played by chunky Gérard Depardieu speaking his phonetically comic English, the editor, played by Jeremy Davies, takes over. Davies's intense, passive-aggressive shamblings are just right for the role of a young American artiste who is directing a cinema vérité movie of his own life while at the same time toiling over dreck. This divided consciousness is a very sixties thing. The first-time writer-director, Roman Coppola, who has a background making music videos and commercials, brings off both the auteurist preenings and the hot-house sci-fi schlock-o-rama. Not everything in this ambitious comic escapade works, but Coppola, along with his sister, Sofia, is a real filmmaker. It must be in the genes.

IN **Enough**, JENNIFER LOPEZ PLAYS A WIFE AND mother who flees her dreamboat-turned-batterer husband (Billy Campbell) and, as a last resort, takes up martial arts. It's as if *Sleeping With the Enemy* had mutated into *Death Wish.* Clumsy, obvious, preposterous, the movie will likely set the cause of woman warriors back decades. ■

Peter Rainer's reviews can be read at nymetro.com/archive/rainer.

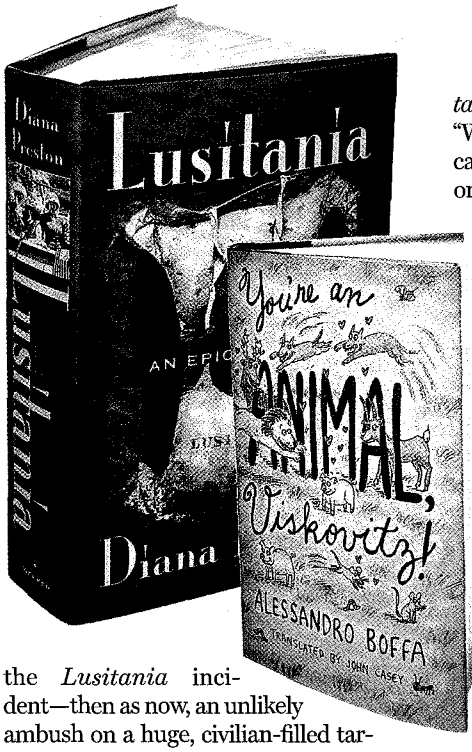
PHOTOGRAPH BY LARRY RILEY.

BOOKS DANIEL MENDELSOHN

The 1915 9/11

An authoritative new book about the sinking of the *Lusitania*, which brought America into the First World War, has powerful, tragic modern resonances.

A BRILLIANTLY SUNNY DAY, AND then the explosion; on what had been an ordinary weekday, there is suddenly fire, smoke, confusion, bodies, panic, all in what seems like a surreally small space of time. And then, the poignant aftermath: the pathetically hopeful notices everywhere, pleading for news of the dead ("Wanted: any information regarding . . . " "Missing . . . missing . . . " "Height, 5 ft. 10 in. . . . high forehead, blue eyes . . . "); the desperate catalogues of tattoos, of any identifying marks; the dreadful realization that most of the bodies are unrecoverable; the wrenching, erroneous reports that loved ones have died. And, even worse, the erroneous reports that they've survived.



It would have been impossible to predict, a year ago, that a book about the 1915 sinking of the *Lusitania* could still make people weep, but you may well find tears in your eyes as you come across the above description in Diana Preston's **Lusitania: An Epic Tragedy**, an authoritative new account of the disaster that helped bring the U.S. into World War I. On a sunny Friday afternoon in May, the great British liner was torpedoed by a German U-boat as she neared the coast of Ireland; of the 1,201 souls that were lost in the sinking, which took all of eighteen minutes, 128 were American. (Two years later, American doughboys would shout "Remember the *Lusitania*!" as they marched into battle.) The *Lusitania* disaster has always languished in the *Titanic*'s long, photogenic shadow, but Preston's panoramic account—not only of the attack but of the geopolitical turmoil that led to it and the international crisis (and wrenching private trauma) that followed—reminds you that it's the former, not the latter, that's far more relevant today.

Indeed, if Preston's book is "epic," it's not just because it boasts such impressive avoirdupois. To appreciate the real meaning of the *Lusitania* incident—then as now, an unlikely ambush on a huge, civilian-filled target by an improbably small group of men—you need a thorough understanding of the unseen forces that inexorably produced it. This Preston admirably provides. You don't even glimpse the great ship ("more beautiful than Solomon's Temple") or meet the colorful cast of characters on her last voyage (which included a Vanderbilt, some showbiz celebs, and some spies) until nearly 50 pages into the book. Instead, the author cannily opens with brisk but engrossing accounts of the forces that set the scene for that terrible May 7: the growing rivalry between Germany and England in the early years of the century, the superpowers' increasing interest in submarine warfare and torpedoes (the Brits balked at first: "damned un-English," they thought), the Germans' controversial decision to attack nonmilitary shipping, the smug American isolationism that led people to ignore the German ads in U.S. papers warning neutrals not to travel on Allied shipping.

Lusitania
By Diana Preston.
Walker & Company;
532 pages; $28.

You're an Animal, Viskovitz!
By Alessandro Boffa.
Alfred A. Knopf;
176 pages; $18.

And, of course, there's the inevitable *Titanic*-esque overconfidence in technology. "We knew no submarine could chase us and catch us," a surviving crewman of what had once been the world's fastest liner said.

But *Lusitania: An Epic Tragedy* hardly feels like a history lesson. Preston's archival thoroughness is nicely balanced by a novelist's sense of pacing. As the narrative's focus narrows to the fateful day itself, the author keeps up the suspense by crosscutting between descriptions of opulent life onboard the liner (with all of those eminently quotable statistics, like the 40,000 eggs and two tons of coffee consumed on each crossing) and scenes inside the U-boat, where the crew grimly stalked its prey under rather less opulent living conditions. (Among other things, the toilets often "blew the contents back in a user's face.") Gradually, horrifyingly, the two narratives converge. When Kapitän Schwieger finally gives the order to fire the single torpedo that sinks the ship—which was secretly loaded with arms, a fact that the British subsequently went to great and disturbing lengths to conceal—there's a genuine sense of climax.

It's good, in the age of James Cameron, to be reminded that what followed happened to real people, not actors. The climactic centerpiece of Preston's book is the attack itself, and to her credit, the author doesn't attempt to improve on the eyewitness accounts, which convey the horror of the event in terms more memorable than any special effect could (not least because the whole thing transpired, surreally, in broad daylight: Passengers strolling on deck could see the torpedo approaching the hull). The "grand lady" who straddled a floating corpse while awaiting rescue, corpses stacked "like cordwood," the sound of survivors' teeth "chattering like castanets": Such images and sounds make an unforgettable impression—as does the creepy revelation that the U-boat's crew took turns watching it all in their periscope.

PHOTOGRAPH BY JOE SCAFURO.

But, of course, Preston's grand saga doesn't end with the attack and sinking. The last third of her book pulls back once again to provide the wide-angle view, this time of the aftermath: the political maneuvering by American hawks, the eagerness to blame, the inevitable cover-ups and evasions. Survivors reported hearing two torpedoes hit, unaware that the second explosion was actually the detonation of the huge amount of arms the *Lusitania* was secretly carrying; during the inquest that followed the sinking, the authorities brought fierce pressure to bear on various witnesses, going so far as to try to confuse the grief-stricken captain on the witness stand. He ended up an embittered recluse.

The captain's fate is merely sad; it's an awareness of the larger dynamics at work in his, and his ship's, stories that transforms the sorrows of 5/7/15 into real tragedy. Preston may claim, in her preface, that the great ship's destruction is a story that is "above all, about people," but her own excellent account, broad in scope and rich in devastating detail, reminds us that the tragedies of individual people result from larger, more epic failures. However improbably, her terrific new book is a story for our time.

PRESTON'S BOOK MAY WELL BE THIS SUMmer's beach-blanket behemoth; with any luck, Alessandro Boffa's deliriously funny riff on Aesop, **You're an Animal, Viskovitz!**, will be the delicious bonbon that gets gobbled up in an hour of bliss and then passed around your Long Island share until it disappears. In each of twenty tiny chapters, the soulful Viskovitz becomes a different animal, always in love with a female of the species named Ljuba, always taking away a different bittersweet lesson. You'd be surprised how much you can learn about, say, narcissism from hermaphroditic snails, capitalism from dung beetles, intimacy from scorpions, or—memorably—about language from a, um, fish. "Even an act as simple as swallowing a cuttlefish could be misunderstood," the fish-Viskovitz laments. "Someone could see it as a metaphor." There's little doubt what Boffa's metaphors are about: Although the only species that doesn't appear here is *Homo sapiens*, you never doubt for a minute just who the subject of all the buzzing, braying, neighing, roaring, and hooting that you find in this delicious new fable really is. ■

Daniel Mendelsohn's reviews can be read at nymetro.com/archive/mendelsohn.

THEATER JOHN SIMON

Opposite Sets

With actors madly scrambling between two different stages, *House* and *Garden* become an ingenious laugh machine.

ALAN AYCKBOURN, AUTHOR of some 60 mostly memorable plays, has also reinvented space and time, geometry and chronometry. What in lesser hands might be mere gimmickry becomes, in his, genius. That word is usually invoked posthumously, but why begrudge it to a living artist who time and again has given us so much pleasure and pabulum rather than the usual Pablum?

House and **Garden**
By Alan Ayckbourn; directed by John Tillinger; starring Jan Maxwell, Ellen Parker, Veanne Cox, and Daniel Gerroll.

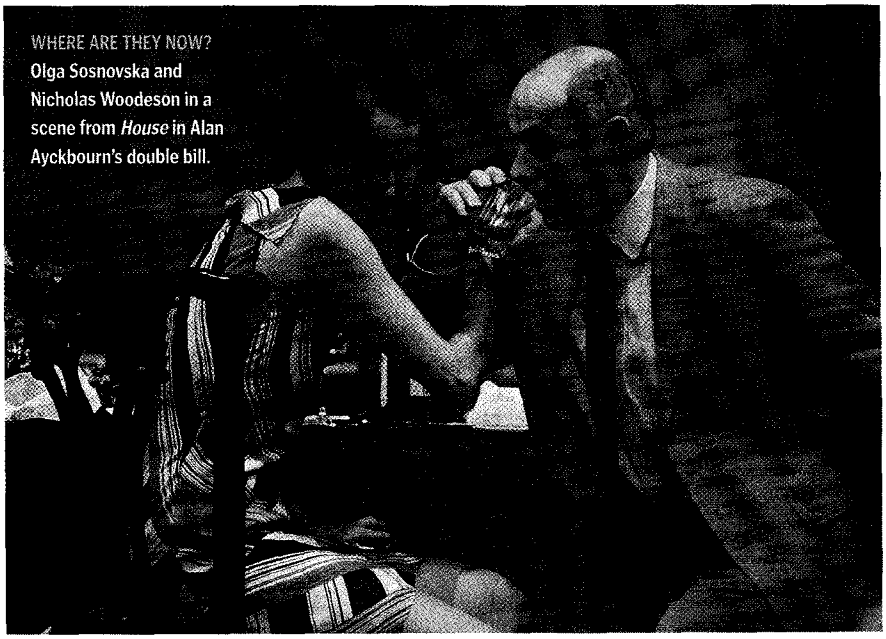
One Shot, One Kill
By Richard Vetere.

Smelling a Rat
By Mike Leigh; directed by Scott Elliott.
See Theater listings for details.

What the masters of comedy (and few, if any, American playwrights) have always known is that comedy is only one face of the coin whose obverse is tragedy. The characters in Ayckbourn's twin plays, **House** and **Garden**, are funny all right, but each of them carries inside, or causes in others, a goodly share of sadness and dejection. *House* and *Garden* unfold simultaneously to the minute in an English country house and the lower, unrulier part of its garden, and when any one of the fourteen characters leaves the stage in one play, it is usually to go onstage in the other.

Thus *House* and *Garden* can be performed only in adjoining theaters, and require split-second timing not only from the often frantically shuttling (backstage or through the lobby) performers but also, and first of all, from the author. Do not assume, however, that this is merely a cute tour de force; it is, aside from much laugh-out-loud fun, also a serious demonstration of the idea that what happens to people in contiguous but separated places gravely affects, perhaps even radically changes, their tragicomical lives.

The "upstairs" characters are the prosperous Platts, businessman Teddy and homemaker Trish, and their brilliant 17-year-old, A-student daughter, Sally. Also the neighboring Maces, naïve Dr. Giles and unbalanced Joanna, and their small-time-


WHERE ARE THEY NOW?
Olga Sosnovska and Nicholas Woodeson in a scene from *House* in Alan Ayckbourn's double bill.

PHOTOGRAPH BY JOAN MARCUS.

journalist son, Jake, in love with Sally, who may or may not reciprocate. The "downstairs" folk are the surly and taciturn Platt gardener, who cohabits with both the silly Platt housekeeper and her slatternly chambermaid daughter. Also a neighboring caterer, Barry Love, always bullying and berating his eager but fumbling wife, Lindy. These two are erecting a maypole and tent for the annual garden fest to delight the local children.

In the house, there is to be a luncheon party, to which a minor, non-Anglophone French movie actress, Lucille Cadeau, is invited (as a second choice) to open the subsequent festivities. She is chauffeured and guarded by a fierce female agent, who is to deliver her promptly afterward to a very posh nearby rehab center. Also invited to lunch is a long-ago schoolmate of Teddy's, Gavin Ryng-Mayne, a snobbish novelist-playboy and political hobnobber, who will presumably deliver the prime minister's invitation to Teddy to stand for Parliament.

In the course of an August Saturday, one illicit affair will end and another begin, while some dalliances will lead to frustration. One person will become totally unhinged, two will cut marital moorings, and some will be embroiled in various rowdy or ridiculous messes. Even a stentorian dog and some underfoot children will add to the midsummer madness. Tangled nets will be woven, Gordian knots cut through. Even that Gavin always introduces himself as "Ryng-Mayne with a *y*" (modestly passing over a second *y* in silence) can give rise to a hilarious exchange.

Under John Tillinger's endlessly inventive direction, everyone in the cast is at least good (which includes plausible British accents and fluent French from Lucille), with some performances truly outstanding. Take Jan Maxwell's Trish, who when she pretends that her cheating husband does not exist sends comic shudders (a special kind) up and down our spines. And Nicholas Woodeson's Teddy and Olga Sosnovska's Lucille, who must gambol with each other across a language barrier and through a sidesplitting mishap, always thrillingly daffy. Further, Ellen Parker, who makes the sweetly helpless and hapless Lindy a wistful joy. Again, no one in the theater or even in an asylum can do hysteria better than Veanne Cox (Joanna); Daniel Gerroll's Gavin makes cool sophistication or condescending hauteur roll off his tongue like champagne off a duck's back.

The sets, costumes, and lighting are dazzlingly handled by John Lee Beatty, Jane Greenwood, and Duane Schuler, respectively, and even the water, whether as a highly unpredictable fountain or a dependably British downpour, contributes handsomely to the clockwork chaos. See the plays preferably in alphabetical order and on the same day, but such is Ayckbourn's mastery that each can stand on its own legs as securely as the actors can run on theirs.

RICHARD VETERE IS A PUBLISHED POET AND novelist, a produced film and TV writer, and completely unknown to me. **One Shot, One Kill**, winner of a New Century Writing Award, is a fairly accomplished play about hairy goings-on at the U.S. Marine Corps Sniper School at Quantico, where a major, a sergeant, and the latter's wife are locked into a deadly conflict between love and duty, between life and death.

The one problem is that I don't buy a word of it. Would you believe that in a Marine Corps school, where most of the dialogue is in shouts, a major and a sergeant would quote Milton at each other? And that is only the least of its reachings; the play stretches like an accordion but yields precious little music. One of the actors, Andrea Maulella, is described in her bio as making "a mean pan of lasagna." Unfortunately, *One Shot, One Kill* calls on her lesser, acting, skills.

MIKE LEIGH, BETTER KNOWN FOR HIS FILMS (which I don't particularly relish), is also the author of numerous plays. The New Group has presented two of them, *Ecstasy* and *Goose-Pimples*, which were tolerable. Not so **Smelling a Rat** (1988), which is totally without merit, except that it inaugurates a potentially attractive 42nd Street five-theater complex. In this anti-farce, a boss exterminator, Rex Weasel, comes back unexpectedly from his vacation but hides in a closet when his employee, Vic Maggot, comes in with wife Charmayne to inspect the apartment. They, too, hide in a closet when the boss's mostly mute son, Rock, and his ditzy girlfriend, Melanie-Jane Beetles, come in for some sex. Weasel emerges with a gun, Beetles locks herself into the bathroom, and Maggot rattles on, using "inasmuch" in every other sentence and stringing together mangled platitudes.

Scott Elliott, the director, has tried to force-feed Leigh's bumbling comedy into Pinterian creepiness—itself a dubious aim—but, unlike a Strasbourg goose, it yields something not so much inflatedly liverish as deflatingly bilious. And Elliott has even directed a good actor, Terence Rigby, into shouting his lines, for which a mere whisper would be overloud. ■

John Simon's reviews can be read at nymetro.com/archive/simon.

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Solutions to last week's puzzles

■	S	T	R	I	K	E	■	I	T	R	I	C	H	■
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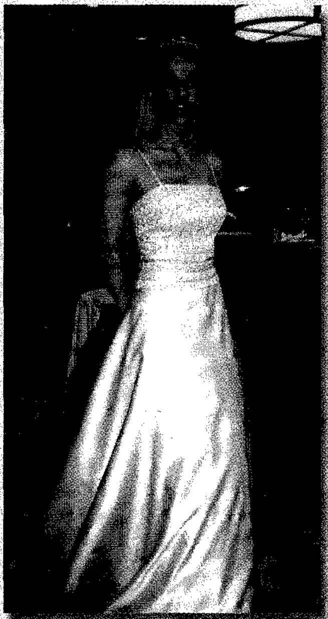
NEW YORK Happenings

PROMOTIONS•SPECIAL EVENTS



Photographs: Paul Schneck

Counterclockwise from top right: A gown from Bride 2 Choose; Charlie Lunn, Maxine Knight and Urban Cumberbatch from the Barbados Tourist Authority; Steve Paster and Laura Leigh, Alpine Creative Group; the winner of the Daniel K diamond earrings (at right) flashes a sparkling smile; Judith Leiber's glittering display. Right: One couple enjoyed a quiet moment.

The Ultimate Bridal Event

Over 500 brides-to-be, gathered at the Ritz-Carlton New York, Battery Park for the quintessential New York bridal event. Bringing *NEW YORK Weddings* to life, the evening showcased 50 of the city's top designers, cleverest cake bakers, bridal registries, photographers, premier venues, and honeymoon destinations — everything a bride needs to plan her big day. Guests entered to win prizes, including a spectacular pair of diamond earrings from Daniel K, and honeymoon trips to Monaco, the Cayman Islands, Barbados and Bermuda.

Gay Life Now at B Bar

NEW YORK celebrated one of its most talked about issues of the year, *Gay Life Now* by hosting its second annual celebration at B Bar. Over 600 guests enjoyed the hottest tunes and the coolest cocktails as they mingled with the people and personalities featured in the issue. NEW YORK's editors and special guest Randy Harrison of Showtime's *Queer as Folk* welcomed Hilary Swank, Sir Ian McKellen, Murray Hill, Lea DeLaria, Alan Cumming, Gale Harold, and Michael Musto.

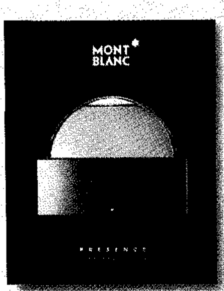
Randy Harrison, star of Showtime's *Queer As Folk* and NEW YORK Magazine's Gay Issue Editor Simon Dumenco

(Left to right) MaxMara Advertising & Events Mgr. Alyson Day, NEW YORK Editor-In-Chief Caroline Miller, NEW YORK Publisher Alan Katz, MaxMara Director of PR & Advertising Kristine Westerby

Hilary Swank

Photographs: Paul Schneck

NEW YORK Fashion and Beauty Director Mike Fish and Nautica President Don Witkowski



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TOYS R US
TIMES SQUARE NEW YORK

Meet Hulk Hogan

Join World Wrestling Entertainment Superstar, Hulk Hogan, at Toys R Us Times Square as he helps open the new WWE Feature Shop. He will sign purchases of the latest WWE Hulk Hogan collectible figures on Thursday, June 6 from 4-6 p.m. on the stores second level. For more information, call the Toys R Us Times Square special events hotline at 646-366-8855.

CITY HARVEST
RESCUING FOOD FOR NEW YORK'S HUNGRY

Generation
Harvest s Summer
in the City

Generation Harvest, the junior committee of City Harvest, invites you to its annual fundraising event at the Ritz-Carlton New York, Battery Park. Co-sponsored by NEW YORK Magazine, the evening will benefit City Harvest, the world s largest and oldest food rescue program. Enjoy tastings from 15 of New York City s best restaurants and purveyors, fun summer cocktails and dancing with DJ Louis Smith. Raffle prizes include a weekend at The Ritz-Carlton, tickets to *Flower Drum Song* and owner s seat tickets to the Yankees, Devils, and Nets. Monday June 24, 7-11 p.m. Tickets are $65 advance/$75 door. Call 212-213-3958

IN BRIEF

Pop Music | Ethan Brown

Moby, *18*. V2.

AS WITH LUNA AND PAVEMENT, WE'RE ALL supposed to like and respect **Moby** even if we don't particularly enjoy his work. Yet unlike past hipster icons, Moby is supposed to appeal for reasons very much rooted in commerce, not in art. He is one of the first commercially viable electronic-music artists, he has made a mini-fortune selling his music to advertisers, and he has a "Lollapalooza"-like summer tour—"Area: Two"—that fares reasonably well.

But make a case for Moby as an artist and you're on much shakier ground: His oeuvre includes a dreadful compilation of movie-soundtrack music (*I Like to Score*), an unbearably clunky melding of sophomoric punk and ragga-rave (*Everything Is Wrong*), bland, self-loathing punk (*Animal Rights*), and, most famously, bluesy electronic music (*Play*) done far better by the more talented but lesser-known Green Velvet, Romanthony, and Moodymann.

Pop-music critics have enthusiastically greeted all but a few of Moby's stylistic changes, as if simply switching gears equaled artistry. But Moby is no auteur, a fact made painfully clear by his terrible new album, *18*, which revisits the already derivative territory of *Play*. For Moby, the songs—washy, ambient soundscapes, snippets of wailing divas (both R&B and gospel this time around), and portentous piano playing—remain precisely the same. Even the few detours are snoozy: "Jam for the Ladies" joylessly mimics the retro big-beat B-boy-isms of Fatboy Slim and Scanty Sandwich, and "We Are All Made of Stars" reaches for the light optimism of early-eighties pop but ends up with gauzy, vacant sentimentality.

Moby's rise from rave icon to pop star should've set him apart from the increasingly boring, workmanlike D.J.-culture pack. But with his new album's uninspired title (*18*, for eighteen songs), his by-the-numbers contrarianism (he recently confessed to *Maxim* that he's into Celine Dion), and the *faux*-Everyman prose of his press bio (which, by the way, parses sales numbers with such seriousness that one would mistake him for Jay-Z's accountant), Moby proves just as uninteresting as the coterie of track-suited D.J.'s so intent on creating a "vibe" that they end up with vapor. It's electronic music for dullards. ■

Television | John Leonard

- **Devil's Playground** (MAY 30; 8:30 TO 10 P.M.; Cinemax) spends quality time with a dozen or so Amish teenagers in Indiana during "rumspringa" (or "running-around time"), between the ages of 16 and 22, when they are allowed to misbehave before deciding whether to commit as adults to their religion. This misbehavior would seem to include not only partying but also coke and crank. And even though they were raised without television and rock and roll, Amish teens sound just as dopey as any other bunch of narcissistic 16-year-olds.

- **King of Texas** (JUNE 2; 8 TO 10 P.M.; TNT) stars Patrick Stewart as John Lear (wink-wink), a lordly patriarchal rancher back in the early post-Alamo days of independence from Mexico, who has doubts about the love and loyalty of his three daughters—Marcia Gay Harden, Lauren Holly, and Julie Cox. Also appearing in period dress and timeless fustian are Roy Scheider, Patrick Bergin, David Alan Grier, and Steven Bauer. Why ever should we want Shakespeare without his poetry? Not even some south-of-the-border Yankee imperialism can save this from howling effrontery.

- **The Whole Warhol** (JUNE 2; 9 TO 11 P.M.; Bravo) talks to Paul Morrissey, Dennis Hopper, and Deborah Harry about the Pop Art prestidigitator, his Popeyes, Supermans, soup cans, and silk-screen Marilyns and Maos, his Factory and the Velvet Underground. We have seen almost all of this before in other documentaries, but it never ceases to mystify, even stupefy.

- **Shadow Play** (JUNE 2; 10 TO 11 P.M.; CHANnel 13), the cinematic equivalent of the exhumation of all the bodies in the mass graves in the mountains of Java, returns to Indonesia during the terror of 1965–66, the Year of Living Dangerously, when General Suharto, with the help of the Americans, the British, and the Australians, overthrew the Sukarno government and murdered as many as a million Indonesians.

- **The Wire** (STARTING JUNE 2; 10 TO 11 P.M.; HBO), from the same folks who brought us *The Corner*, is a fictionalized, thirteen-episode account of the drug war between cops and traffickers in West Baltimore, with Dominic West and Sonja Sohn as detectives, Lance Reddick as their supervisor, and Larry Gilliard Jr., Wood Harris, and Idris Elba as the heavies in an organization that controls heroin and cocaine distribution in high-rises and on playgrounds. Brutal and absorbing anthropology. ■

GORDON *Continued from page 53*

after Mario Cuomo lost his bid for reelection, David joined the restaurant company as president. Charles Baum, Joe's son, was then a manager at the Rainbow Room. "My father saw David as a great business partner, with his background in business and politics," says Charles, chatting recently over iced coffee at a West Side Starbucks. "I was secure in my position. I thought, *This is great, come join the party.*"

It didn't work out that way. By all accounts, Joe Baum, an extraordinarily talented man who could be ruthless with subordinates, treated David as his heir apparent, pushing aside his son and his longtime consulting partner Michael Whiteman. Ill with prostate cancer, Joe hid the severity of his disease as he and David began renovating Windows. Charles was not invited to join the project: "My dad wanted me to hold down the fort at Rainbow, and I said okay." In May 1998, Tishman Speyer Properties, part owner and manager of Rockefeller Center, announced it would not renew the Rainbow Room's lease at year's end; in October 1998, Joe died. Charles was odd man out, with no role to play at the company.

"Everyone perceived that Joe would choose Charles or Michael to run the company. This was a King Lear situation," Emil says. "It was a father-son succession battle, but the true fathers and sons—Charles and my father, Arthur—were pushed to the sidelines. It's hard for them because they didn't get the cathartic experience of love and expression."

After a painful legal tangle that ended in 2000, the Emil family bought out Baum's estate. As Charles, who is now a consultant on restaurant technology, says sadly, "There was a lot of emotional history. The insanity of the World Trade Center has erased some of that, with Windows gone now."

EMIL AND CONTRACTOR LIAM MC DEVITT ARE screaming at each other at the top of their lungs, accusations about cost overruns flying in Emil's claustrophobic office. But then, suddenly, hostilities cease: It's as if both men have realized that arguing over the cost of the blue terrazzo bar is not as important as just getting the job done.

The Noche project began seven years ago as a restaurant-theater extravaganza for illusionist David Copperfield. Two buildings on Broadway between 48th and 49th Streets were demolished, and $34 million spent to build a dramatic space with a 70-foot-high ceiling and loftlike industrial-Gothic metal girders, before Copperfield and his financial backer, the giant insurance company Conseco, squabbled and the deal collapsed in 1999. Emil, who had already been set to operate the restaurant under Copperfield, was approached by Conseco, and he suggested that the property be reconceived as a Latin restaurant and nightclub. He was inspired by the success of Windows' Thursday Latin night. "We discovered that you could get the best Latin bands in the world for $5,000 to $10,000 a night," he says. "We could charge $20 a head and fill the place."

In many ways, the affordable and lively Noche will be the antithesis of the expense-account-elegant Windows. The new design by Rockwell includes whimsical mosaics of dancers in the women's bathrooms, and dazzling orange-and-blue stained-glass light panels. It's as if Noche were designed to counter the troubling memories of last year.

But even at Noche, with its exuberant ambience, there are eerie reminders of Windows, and unexpected conversational black holes. Walking with Emil and Rockwell through the restaurant, I mention that the pattern on some glass evokes an image of flickering flames. "It's flames," agrees Rockwell. Emil reacts with shock, insisting, "No, it's grass, blowing in the breeze." Rockwell turns to the staffer who designed the panels, David Mexico, and asks, "What is it?" Mexico looks at all of us and shrugs: "It's anything you want it to be."

"We'll always have the sadness, but there's been a shift," says Jennie Emil, working the phones in her windowless fourth-floor office, excited that former Windows clients are eager to book events at Noche. Her brother is enjoying the escape that Noche promises. One afternoon, I find him in his office with a visiting Parisian friend, Caroline Krug of the Krug champagne family, digging into sample dishes brought in by Noche's chef, Ramiro Jimenez. There are huge platters of crispy snapper and grilled octopus and paella. He lights up as he describes his vision for the club. "We're going to have a D.J. start at nine, and at first you won't notice the music. Then it's going to build until you can't stand sitting down anymore, you have to get up and dance. And the curtain will go up and there will be a live band. Everyone will be on their feet."

AS THE COUNTDOWN TO NOCHE'S OPENING next week continues, Emil is already thinking ahead, concerned about staff morale. What will happen when the opening frenzy stops? "All restaurant projects carry with them the childbirth sequence," he says, "including the period after the restaurant is complete, and there's a huge letdown." For this particular group, that letdown could be more painful than usual.

"It's not clear to me whether it's really good or really bad to have people still working together where we've had this shared traumatic experience," he muses aloud. "I wonder whether we wouldn't be better in a setting where loss wasn't constantly apparent and reinforced."

Still, Emil wanted to hire as many surviving Windows employees as he could. But Noche has only around 70 kitchen, cleanup, and wait-staff slots—Windows employed 450 people—and the wages at this mid-priced, nonunion restaurant (serving tamales and empanadas) won't match the high-flying tips and salaries at the fully unionized Windows. "Everyone here is earning less money," he says. "People are already angry at what happened. Whether they'll be angry at me for not opening an expensive restaurant, I don't know." Local 100 of the Hotel and Restaurant Employees Union is angry that Emil has not hired more former Windows employees, and picketed a pre-opening party last week.

What weighs on Emil's mind most, though, is whether he can keep his company intact. Without Windows, there's not much left: Three years ago, he opened Beacon, a handsome restaurant in midtown, with partner-chef Waldy Malouf; they also have a Beacon outpost in Stamford; Emil's company, Night Sky Holdings, will be the operator of Noche, with a 16 percent ownership interest. But these properties don't produce enough income to justify his corporate staff. "The question is," he says, "can I pull together enough things to maintain a critical mass of talented people?"

Emil is scouting to buy another major Manhattan restaurant to stay in the game. He has kept former Windows chef Michael Lomonaco on the payroll all these months, even without a kitchen, both to help plan and staff Noche and in hopes of employing him in another restaurant that will feature Lomonaco's upscale American cuisine. "It has been good for me to be working, to be involved," says Lomonaco. "I hope Noche will be a fun place, and a tribute to the friends we lost."

Beyond Noche, Emil can't resist looking downtown. "I believe ultimately, downtown will be rebuilt, and there will be another Windows on the World–style restaurant," he says. "For me, this is really a fight to preserve the position of my company, so we can be there." ■

CLASSICAL MUSIC **PETER G. DAVIS**

Road Scholar

With the Silk Road Project, Yo-Yo Ma and company follow the East-West route to musical nowhere; commemorating the artistic legacy of AIDS.

YOU'VE GOT TO LOVE **Yo-Yo Ma**, but sometimes I wonder. That he is a superior instrumentalist, a thoughtful musician, a questing spirit, and a great charmer, no one doubts. All that has helped make him one of the few classical-music superstars whose options seem virtually unlimited, an important asset for a restless virtuoso cellist understandably reluctant to spend the rest of his life playing the Elgar concerto, Bach suites, and other staples of a comparatively small, restricted repertory. In part to escape from that trap, Ma has lately plunged into all sorts of fanciful projects that only uncritical fans would call total triumphs. Even his formidable talents haven't been enough to sustain the many forays into bluegrass, tango, mixed-media videos, movie music, and old music—crossover adventures that much of the time only succeeded in sounding trivial and unconvincing.

Now the irrepressible cellist has ventured out on the longest limb yet, embracing musical multiculturalism on an unprecedented scale. As the guiding spirit and leading attraction of the Silk Road Project, a heavily promoted enterprise funded by deep pockets (the Aga Khan Trust for Culture, Ford Motor Company, Siemens, and Sony Classical, among others), Ma has set out to show us how music can be used as a means of understanding between the most diverse cultures. Who could possibly criticize such a noble goal? As one Silk Road bystander commented recently, it's just too big to fail.

Yo-Yo Ma
Silk Road Project
at Carnegie Hall.

Estate Project for Artists With AIDS
Concert at the
Guggenheim Museum.

The project's title refers to trade routes that joined the East to the West from around 200 B.C. to A.D. 1500, lines of communication that crisscrossed Eurasia and extended from China to Southeast Asia, Japan, the Indian subcontinent, and Africa—the Internet of antiquity, says Ma, who can also coin a phrase. This vast area embraces dozens of countries, ethnicities, and cultures, most of them still far off the radar screen of today's average Westerner. Exploring their music, that fabled international language presumably spoken by all, is one sure way to establish the connections, foster the friendships, and inspire the mutual trust that we need to get along.

WORLD-MUSIC CHAMPION: Yo-Yo Ma, right, with Kojiro Umezaki playing *shakuhachi*, at Carnegie Hall.

The next step was to assemble some 40 international musicians and set up a plan that would bring the unfamiliar music of Afghans, Karakalpaks, Kazakhs, Turkmens, and other Silk Road cultures to audiences everywhere. These musicians would also play, along with traditional native music, newly commissioned concert works and older scores in which East meets West, and in general create bridges to a part of the globe that means far more to us now than when the Silk Road Project first got under way in 1998. Since then, Ma and his colleagues have set off down a road of their own, and early last month they arrived in Carnegie Hall to give us a taste of what they had come up with.

Well, it never all came together, for me at least, and after one concert and listening to a new Sony CD containing highlights of the world tour, I had had enough. Despite the one-world, joyous jamboree atmosphere, there was also an artificiality, an aura of showbiz about the event that seemed to stifle anything truly authentic. Perhaps the new works had something to do with creating that impression, and *Blue as the Turquoise Night of Neyshabur*, by the Iranian composer Kayhan Kalhor, was typical. Sounding as kitschy as its title suggests, the music conjures up a Technicolor Persian harem complete with Maureen O'Hara as the resident belly dancer. Inspired concert works that assimilate ethnic musical elements can and have been written by many composers, from Bartók to Bernstein—a few classics are even on Ma's programs—but the process that produced them was always natural and organic, the result of an urgent creative need and not a hothouse commission solely designed to prove a point.

One valuable artifact has come out of the project, however: a two-CD set from

PHOTOGRAPH BY STEVE J. SHERMAN.

ED VS AL VS MARK

Continued from page 22

Mark: But you're a *little* worried.

Al: Look, you'd have to be really stupid not to be a little concerned. But in the fullness of time, Golisano will probably draw equal votes from Democrats and Republicans. So it's a wash.

J.S.: Pataki selected Dora Irizarry, a Latina, to run as attorney general . . .

Mark: It's a smart political move. But no matter how much Pataki tries to be an election-year liberal, Latino Democrats will vote for either McCall or Cuomo, who are authentic liberals.

J.S.: Let's conclude with Bloomberg. He's doing a valiant job trying to close the deficit, but his approach is a bit like that of a CEO: to cut, cut, cut. Is there a point at which he should raise taxes?

Mark: He's turning a problem into a crisis. It was one thing for Bloomberg to say he wouldn't raise taxes when the deficit was $2.8 billion, maybe even $4 billion. But now it's $6 billion. He's dug in his heels, but the ground is shifting. How can he continue to say that those who can least afford it will have service cuts, and those who can most afford it shouldn't sacrifice at all?

Al: But any darn fool can raise taxes. Bloomberg's no fool. He's realistic. He knows proposals to raise taxes would be dead on arrival in Albany.

Mark: But then what he's saying is that politicians are cowards because they won't do what's necessary in an election year. If there's an emergency in an election year, we're supposed to wait?

Ed: Well, Mark will feel vindicated by my statement: I'm not opposed to considering taxes at this point.

Mark: I'm pleased that Ed has joined the Working Families Party, ACORN, and me in coming to this realization.

Ed: The difference is, I am not an ideologue. I call it like I see it.

Mark: Well, I want to thank my new colleagues for indulging my Brandeis-like dissents. I hope we make up in readership what we may lack in conviviality. ■

BLAIR

Continued from page 57

jaw hit the floor," Ellis says. "There was this blonde American girl sounding like Billie Holiday. It was amazing." The only problem, he told her, was that there had already *been* a Billie Holiday. "You have to sound like yourself," he said. "I'll help you if you're willing to work, but you'll have to sweat."

She did. For the next year, she culled the American pop catalogue for music that suited her. She focused on the stories within the songs and paid attention to the words. Her phrasing and articulation, so precise and controlled (strangers sometimes asked if English was her native tongue), as well as the unpolished quality of her voice all became assets, lending familiar songs a fresh appeal.

"She attracted a lot of bright people," Ingham recalls. "She could take a circumstance that might be humiliating, like standing and singing on a chair or a milk carton in an after-hours club, and turn it into a plus, make it fun."

McCorkle's first solo recording, in 1976, was an album of songs by *42nd Street* composer Harry Warren, who later told cabaret star Michael Feinstein that he liked her version of "Sweet and Slow" better than Ella Fitzgerald's. "Susannah captured the song's essence," Feinstein says. "She was wry and humorous and sexy and sad. That's a lot to pack into one piece."

With a second album, of songs by Johnny Mercer, in the stores, McCorkle and Ingham realized it was time to move to New York. They landed gigs at two of the top jazz spots of the moment, the Cookery, in Greenwich Village, and Michael's Pub, on the East Side. Rex Reed, then a *Daily News* critic, raved about the Warren and Mercer albums, and a new McCorkle recording received a Grammy nomination. Jacqueline Onassis, then an editor at Doubleday, called to congratulate her and made sure the new album was in the front window of Doubleday's anchor bookstore at 57th Street and Fifth Avenue.

But the struggle to make it took a toll on Susannah's personal life. In 1980, she left Ingham, by then her husband, and moved to an apartment on the sixteenth floor of their building, the Parc Cameron. "She was tough about her career," says Ingham, "but she wasn't tough-skinned. An argument would really leave her undone."

IN 1981, DURING A GIG IN SCHENECTADY, SUSANNAH was interviewed by Dan DiNicola, a reporter for the *(continued on page 119)*

Smithsonian Folkways Recordings, *The Silk Road, a Musical Caravan.* These discs contain the real thing: 47 tracks, most of them recorded in the field between 1966 and 2001, that document the traditional music of Silk Road countries as performed by their musicians, many of them astonishing virtuosos. The compilers, ethnomusicologists Ted Levin and Jean During, correctly liken their anthology to something Marco Polo might have assembled if he had owned a tape recorder. Here indeed is a musical caravan of endless richness, color, and variety, one that includes court music, love songs, dance music, religious invocations, pastoral musings, and epic tales featuring a fascinating array of native instruments and vocal styles. The Silk Road's multicultural jam sessions positively pale next to such vibrantly authentic music-making.

WHILE THE SILK ROAD PROJECT WAS GRANDLY holding forth at Carnegie Hall, the **Estate Project for Artists With AIDS** made a more modest debut with a concert at the Guggenheim Museum. The goal of this initiative, launched in 1991, is to create programs addressing the legacies of artists with AIDS in the fields of visual art, film, music, theater, video, dance, and literature. The music-archive program—led by Joseph Dalton, former executive director of Composers Recordings, Inc.—began last year, and what better way to call attention to the project's work than a concert devoted to some of the more than 100 composers who have died of AIDS or who now live with HIV?

Great tragedies do not necessarily guarantee the production of searing masterpieces, and the music offered at the Guggenheim—mostly songs and piano pieces by Gerald Busby, Yvar Mikhashoff, Martin Hennessy, Robert Chesley, and Fred Hersch—was more of a sweetly consoling nature than of Beethovenian confrontation or raging bitterness. Nothing wrong with that. Perhaps the gentle strains on this occasion conveyed a sense of loss more poignantly than any large-scale, agenda-laden symphony could have. In any case, it was wise to end the concert with Hersch playing his own jazz-inflected, improvisational piano pieces—irresistible music that seems as if it were being composed right before your ears. There is plenty more where that came from, and the Estate Project plans a whole series of concerts and recordings to address a growing musical literature too important to be neglected. ■

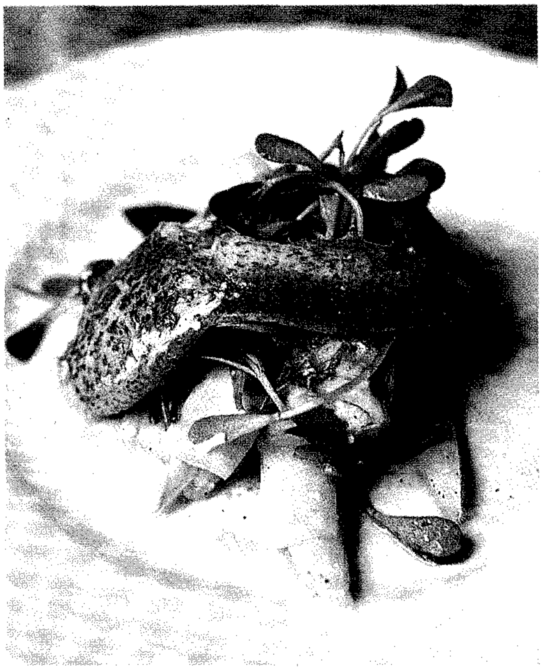
Peter G. Davis's reviews can be read at nymetro.com/archive/davis.

RESTAURANTS **HAL RUBENSTEIN**

A Man for All Seasons

Eighties wunderkind Jonathan Waxman has returned to the kitchen, bringing his Greenmarket simplicity to Washington Park. It makes you wonder: What did we do without him?

NOT SINCE DOLLY LEVI DEscended the steps of the Harmonia Gardens has a return to a restaurant been so boisterously chronicled. In fact, it's a bit disappointing to arrive at **Washington Park** and not find the waiters singing and dancing, and to see Jonathan Waxman—the chef behind the eighties hot spot Jams—clad in a freshly stained apron instead of having put on his Sunday best. Too bad David Gest couldn't orchestrate more than one comeback at a time.



FRESH BET: The Maine-lobster salad with asparagus at Washington Park.

Liza should only wind up with audiences as satisfied as these. For all the drama inherent in this chef's saga, when you're hungry, who cares? Do you want to reminisce or to eat? Waxman isn't looking to set up a roadside stand along memory lane. He's come to cook. How swell that his desire once again matches his potent skills. But he has to do a few high kicks in order to overcome some formidable obstacles. The space at 24 Fifth Avenue has always been a mess—its claustrophobic street-level café is virtually severed from a cavernous and noisy L-shaped dining room, with a back seating area built around a staircase to the basement.

These structural flaws now seem hardly bothersome. Washington Park's mellow yellow tones help (though soundproofing wouldn't hurt). But it's the staff who truly brighten up the surroundings. Not only does their affability belie a depth of knowledge and a commendable sense of anticipation even at the 11 P.M. "remember me?" hour, but somehow these men and women have figured out how to appear comfortable within this unwieldy domain, and their ease is highly infectious.

Washington Park
24 Fifth Avenue
(212-529-4400).

Though California cuisine eventually devolved into eccentricities like kiwi-and-lime-rickey coulis, its true spirit was forged by chefs passionate about the quality of their ingredients and the way judicious pairings could reveal fresh flavors. Waxman not only rekindles this appreciation for the wonderfully unadulterated, he ignites anticipation by recalling another hallmark of that cuisine: nightly menu adjustments based on market availability. So elegant foie gras is offset by the spartan clarity of white asparagus one night, and more glamorously contrasted with piquant papaya, mango, and peppers the next. Addictive dragon-tongue beans and a mousseron of mushrooms form a bed under rich, juicy duck confit. The mousseron (this time featuring the meaty hen-of-the-woods) then reappears in a velvety pasta. Glistening chunks of lobster mate with fava beans as deliciously as they do with ramps. Should you fear that the sweet, lightly charred jumbo shrimp on lemon-cucumber salad won't be there on your next visit, take heart: Waxman's trademark red-pepper pancake with smoked salmon and caviar can offer worthy salvation. This is not nostalgia—it's classic.

The dizzying roundelay continues with entrées. I sampled a dozen fish variations, and grouper shone with wilted greens and lemon butter as brightly as it did with crunchy fresh peas, carrots, and rose beurre blanc. The snapper was equally good when served with flat beans in lemon oil, or with asparagus and fiddlehead ferns; the same went for the halibut, first dressed with brash rapini, then with braised spring onions. But then one innocent soul ordered devastating, potato-chip-crisp soft-shell crabs in mizuna and salsa. Many will mourn this dish's "passing" come fall. Some may actually weep.

Pork porterhouse was a new treat for us. Got friends who don't eat sweetbreads? Sneak 'em a taste. Say it's pompano—they'll like it, until you start laughing. Other red meats are not nearly as focused. Rib eye should be more pungent. Duck breast was unaccountably submerged in red wine, and the veal blanquette was flat. But because veal Milan-style really isn't Milan style (it's not thin enough), it's the best version of an overrated dish I've ever had. Waxman's signature dish—chicken and fries—is perfect, *if* the kitchen undercooks it a bit. Ask. You won't be the first.

I greedily wish the dessert menu would never change, so the rhubarb cobbler, strawberry-and-banana parfait, chocolate angel-food cake, and banana tart would always be there for me. But we should trust Jonathan Waxman's winning versatility. I don't know how he is with singles at the bar, but as for cooking, like Ms. Levi, he's quite a matchmaker. ■

Washington Park, dinner, nightly, 5:30 to 11:00 P.M. Appetizers, $12 to $16; entrées, $23 to $32. All major credit cards.

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PHOTOGRAPHED BY KENNETH CHEN.

Movies

Edited by Ben Kaplan

NEW THIS WEEK

Amy's Orgasm
Julie Davis wrote, directs, and stars in this funny, Woody Allen-esque comedy about a relationship self-help author and the radio shock jock (Nick Chinlund) who breaks all her rules. (See box.) (1 hr. 25 mins.; R) • Opens 5/28.

Nijinsky: The Diaries of Vaslav Nijinsky
The voice of Derek Jacobi reads the titular diaries, written while the famed ballet dancer was sliding into madness, and director Paul Cox provides an endless stream of images, including dance performances, archival photos, and strange dreamscapes. Bold, to be sure, but also quite tedious, as the lack of structure eventually makes it hard to stay interested. (1 hr. 33 mins.; NR) • Opens 5/29.

Mad Songs of Fernanda Hussein
Contemplative, brooding art film focusing on the effects of the Gulf War on people in New Mexico, including the mother of two murdered Arab-American children, a young antiwar activist, and a haunted Hispanic soldier returning from the front. Minimalist film is at times moving, despite being very long and, often, quite didactic. (2 hrs. 48 mins.; NR) • Opens 5/31.

Master of the Flying Guillotine
The uncut version of a loopy, imaginative Hong Kong martial-arts epic from 1975, pitting the legendary One-Armed Boxer (director Jimmy Wang Yu) against an old blind man wielding—yes—a flying guillotine. Plenty of fighting for kung fu fans, as long as they can overlook the dated and slipshod visual style. (1 hr. 33 mins.; R) • Opens 5/31.

The Next Big Thing
Lighthearted satire about a lowly con man (Jamie Harris) and a struggling artist (Chris Eigeman) who create a fictional painter, who then takes the art world by storm. Engaging premise gets a pleasant enough treatment, with some fine performances—but it all feels like it could have been funnier, more biting, and, hence, more memorable. Co-starring Farley Granger. (1 hr. 27 mins.; NR) • Opens 5/29.

Sleepy Time Gal
Diffuse, ambitious family saga of a former radio host (Jacqueline Bisset) dying of cancer and revisiting her past, while her long-lost daughter (Martha Plimpton) tries to track her down. Director Christopher Münch's understated style is a far cry from the melodrama normally associated with this kind of material; it will infuriate some and awe others. (1 hr. 34 mins.; NR) • Opens 5/29.

The Sum of all Fears
Ben Affleck is CIA agent Jack Ryan, an expert in Russian history who gets called into battle when a rogue terrorist threatens the world by pushing Russia and the U.S. toward nuclear war. Directed by Phil Alden Robinson, with Morgan Freeman, and adapted from the Tom Clancy book. (See box.) (2 hrs. 2 mins.; PG-13) • Opens 5/31.

LORD OF THE DANCE: The Leigh Warren Dancers in *Nijinsky: The Diaries of Vaslav Nijinsky.*

Undercover Brother
Uproarious send-up of blaxploitation flicks and spy thrillers is a zany cross between *Austin Powers* and *Shaft*. Eddie Griffin is a hapless, but nearly invincible, agent fighting a secret organization of whites that have kept blacks down throughout the years. Some of the funniest race-based humor in years manages to be both cutting and inoffensive. Co-starring Chris Kattan. (See box.) (1 hr. 59 mins.; PG-13) • Opens 5/31.

REVIEWS BY BILGE EBIRI

Now Playing

★ About a Boy
Chris and Paul Weitz, the brothers who also co-directed *American Pie*, offer up a surprisingly nuanced and sophisticated comedy starring Hugh Grant, in his best work to date, as an independently wealthy slacker who learns how to care for others when a fatherless 12-year-old boy (Nicholas Hoult) enters his life. It sounds dreary, but the material is derived from Nick Hornby's novel, and it's sharp and full of feeling. The performers, who also include Toni Collette and Rachel Weisz, are uniformly terrific. (Rainer; 5/20/02) (1 hr. 40 mins.; PG-13) • 7; 15; 16; 17; 18; 27; 28; 43; 48; 50; 54; 58; 64; 69; 73; 74; 75; 77.

★ Amélie
Treacle this elaborately inventive deserves some kind of blue ribbon. (Rainer; 11/12/01) (2 hrs.; R) • 3.

The Back of the World
A three-part documentary about dispossessed individuals on three continents—an impoverished 11-year-old Peruvian stonecutter, a couple of Kurdish political leaders, and an inmate on death row in Texas. Compelling stuff, although the connections between the subjects aren't always clear, and the lack of focus can be frustrating. (1 hr. 29 mins.; NR) • 10.

Bartleby
Herman Melville's classic tale about the drudgery of office life gets restaged as a surreal modern-day farce about an odd clerk (Crispin Glover) who refuses to do any actual work, to the comically growing displeasure of his boss (David Paymer). Episodic and disjointed, but Glover alone is enough to make it unsettling and eerily funny. (1 hr. 23 mins.; PG-13) • 3.

The Believer
Sundance prize-winner about a young Jewish man (Ryan Gosling) who becomes a neo-Nazi skinhead. Starts off promisingly, delving into a mind full of complex self-hatred, but then goes awry with an unnecessary plotline. Gosling, however, is a sight to behold; his fury, whether coiled or vented, holds the film together. (1 hr. 32 mins.; R) • 3; 38; 65.

★ Blade 2
Director Guillermo Del Toro (*The Devil's Backbone*) takes Wesley Snipes's techno-vampire franchise and transforms it into an exuberantly hard-boiled gothic ninja monster fantasy. (1 hr. 36 mins.; R) • 18.

The Cat's Meow
Director Peter Bogdanovich vividly reimagines the fateful 1924 celebrity cruise aboard news tycoon William Randolph Hearst's yacht. Strangely ambling at times, but the film is uplifted thanks to Eddie Izzard, Kirsten Dunst, and Cary Elwes's terrific ensemble work. (1 hr. 52 mins.; R) • 9; 67.

Changing Lanes
Pulpy and preposterous, but enjoyable. Ben Affleck and Samuel Jackson collide their cars on the FDR and then engage in a dangerously escalating game of shot-for-shot. (Rainer; 4/22/02) (1 hr. 39 mins.; R) • 16; 17; 22; 25; 32; 39; 40; 44; 46; 51; 53; 56; 57; 63; 64; 67; 72; 75.

★ CQ
This debut feature from writer-director Roman Coppola is an ambitious escapade about an American in Paris, played by Jeremy Davies. He's a film editor on a schlock sci-fi movie who ends up directing it while, at the same time, he's trying to document his own life cinéma-vérité style. Set in 1969, it's not a complete success, but Coppola captures the divided consciousness of sixties auteurs. (Rainer; 6/3/02) (1 hr. 31 mins.; R) • 2.

★ Cremaster 3
Gooey substances, Celtic cavemen, bad dental work, and the Chrysler Building are the recurring motifs in sculptor Matthew Barney's endlessly fascinating, often frustrating final installment in his five-part art-film series. The director's command of the medium just gets better and better—this is his most hypnotic work yet. Definitely not for everyone, however. (3 hrs. 2 mins.; NR) • 5.

Deuces Wild
Street gangs in fifties Brooklyn go to war when one gang leader (Stephen Dorff) and his brother (Brad Renfro) try to resist the introduction of drugs into da neighbahood. Directed and acted with all the grace and nuance of a Fonzie convention. (1 hr. 59 mins.; R) • 24; 75.

★ Dogtown and Z-Boys
An energetic, elegiac documentary about the influential crew of teens in early-seventies California who turned skateboarding into today's fashionable, freewheeling, daredevil sport. Narrated by Sean Penn. (1 hr. 30 mins.; PG-13) • 2.

★ Elling
A Hollywood exec might have described it as "*Forrest Gump* meets *The Odd Couple* . . . in Norway!" Luckily, this good-natured Scandinavian comedy about two former psychiatric patients—one sheltered, the other sex-obsessed—learning the ways of the world avoids the schmaltzy histrionics usually found on these shores. Plus it's warm, insightful, and hilarious. Starring Per Christian Ellefsen and Sven Nordin. (1 hr. 30 mins.; R) • 2; 19.

Ground Rules These synopses, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 98.**

PHOTOGRAPH COURTESY OF FILM FORUM.

Enigma

A dry, occasionally smart drama about British codebreakers during WWII. Dougray Scott plays a big-brain codebreaker and Kate Winslet is his helpmate. They both look pretty frumpy and neurasthenic. Michael Apted directed. (Rainer; 2/29/02) (1 hr. 59 mins.; PG-13) • 3; 60.

Enough

Jennifer Lopez plays a wife and mother who flees her dreamboat turned batterer husband (Billy Campbell) and then ends up Krav-Mag-ing him to death in this preposterous cross between *Sleeping With the Enemy* and *Death Wish*. (Rainer; 6/3/02) (1 hr. 55 mins.; PG-13) • 7; 15; 16; 17; 18; 29; 32; 39; 40; 41; 45; 46; 53; 54; 56; 58; 59; 61; 63; 64; 68; 71; 72; 73; 74; 75; 77.

★ Gosford Park

Robert Altman's murder mystery is an artful blend of whodunit and something deeper—a meditation on class and a vanishing gentry. (Rainer; 12/24/01) (2 hrs. 17 mins.; R) • 25.

Hollywood Ending

Woody Allen plays—guess what?—a neurotic has-been director who goes blind just as he is about to begin his comeback project. It's a very funny premise, since the director, managing to keep virtually all of his co-workers in the dark, goes ahead and directs the film anyway. But the movie is just another in a long string of piffles from Woody Allen. Perhaps he feels that's all the airhead movie industry deserves from him right now. (Rainer; 5/2/02) (1 hr. 55 mins.; PG-13) • 24; 29; 39; 67.

★ Ice Age

Marvelously funny digitally animated comedy. (Rainer; 3/25/02) (1 hr. 15 mins.; PG) • 60.

The Importance of Being Earnest

The cast, which includes Judi Dench, Rupert Everett, Colin Firth, Reese Witherspoon, and Tom Wilkinson, is excellent, but Oliver Parker's movie of Oscar Wilde's great comedy is too broadly directed, with jarring chase scenes through the streets of London and other misguided attempts to "open things up." (Rainer; 5/27/02) (1 hr. 34 mins.; PG) • 2; 26.

Insomnia

Chris Nolan's follow-up to *Memento* is about an L.A. cop, played by Al Pacino, who, along with his partner, investigates a murder in a small Alaska town and becomes implicated in the corruption. Robin Williams plays the murder suspect, and it's good to see him at least attempting to be the un-*Patch Adams*. The trick here is that the sun never sets, and the glare becomes a spotlight on all the nefarious activity. Pacino is fine, and the Alaska setting is novel, but most of the time it's a standard police procedural. (Rainer; 5/20/02) (1 hr. 37 mins.; NR) • 7; 15; 16; 17; 19; 22; 27; 43; 44; 46; 47; 48; 50; 53; 54; 58; 61; 63; 64; 66; 71; 74; 75; 77.

Jason X

A group of students from the future unleash the cryogenically frozen body of Jason Voorhees (Kane Hodder), the slasher from *Friday the 13th*. A tired updating of a tired horror series. (1 hr. 33 mins.; R) • 24; 41; 42.

★ Kissing Jessica Stein

Jennifer Westfeldt and Heather Juergensen co-wrote and star in this entertainingly sitcomish New York romance about two women who meet through the personals: One is mostly gay, the other essentially straight. (Rainer; 3/25/02) (1 hr. 36 mins.; R) • 6; 18; 36.

The Lady and the Duke

New Wave maestro Eric Rohmer portrays a Scottish aristocrat (Lucy Russell) and her relationship with the Duke of Orleans (Jean-Claude Dreyfus) at the bloody height of the French Revolution. Shot on video, with actors inserted into painted backdrops, the technological oddness of the endeavor—despite the director's trademark restraint—results in a distracting, disjointed experience. In French, with English subtitles. (2 hrs. 5 mins.; PG-13) • 8; 38; 47.

★ Lagaan

This three-hour-plus Bollywood epic musical is about poor Indian villagers fighting for their existence over a cricket game with the cruel British overseers, and it's often flagrantly entertaining. (Rainer; 5/13/02) (3 hrs. 45 mins.; NR) • 5.

★ Late Marriage

A marvelous Israeli film from writer-director Dover Kosashvili about a bachelor, 31, the son of Georgian émigrés, who has a forbidden affair with a slightly older Moroccan divorcée. The extended bedroom scene between them, which takes up almost a third of the movie, is one of the most languidly realistic sex scenes ever filmed. Co-stars Lior Ashkenazi and Ronit Elkabetz. (Rainer; 5/27/02) (1 hr. 40 mins.; NR) • 4; 38.

★ Les Destinées

Olivier Assayas adapts Jacques Chardonne's novel about a porcelain-factory heir (Charles Berling) and his second wife (Emmanuelle Béart), and once the sprawling story gets going, Berling's and Béart's performances, along with Assayas's unsentimental elegance, make for a genuinely intimate epic. (3 hrs.; NR) • 4.

★ Monsoon Wedding

Mira Nair's giddy movie about the preparations for an arranged marriage in New Delhi is an entertaining pastiche of Bombay movie-musical nuttiness and *Father of the Bride*. (Rainer; 3/4/02) (1 hr. 53 mins.; R) • 6; 16; 29; 50; 65.

Monster's Ball

Halle Berry plays the wife of a man whom Billy Bob Thornton's death-row prison guard executes, and they wind up in a depth-charged affair. Marc Forster directed. (Rainer; 1/14/02) (1 hr. 52 mins.; R) • 31.

Murder by Numbers

An efficient but by-the-numbers crime thriller starring Sandra Bullock, in a career-makeover role, as a hardened homicide detective on the trail of two Leopold and Loeb–ish high-school killers (Ryan Gosling and Michael Pitt). Barbet Schroeder directed, and he's better than his material. (Rainer; 4/29/02) (1 hr. 58 mins.; R) • 11; 18; 43; 60; 63.

★ Murderous Maids

In 1933, two French sisters, Christine and Lea Papin, hacked to death their employer and the employer's daughter in a case that inspired Jean Genet's play *The Maids*, among others. As Christine, Sylvie Testud gives a ferociously controlled performance. (Rainer; 5/13/02) (1 hr. 34 mins.; NR) • 8.

My Big Fat Greek Wedding

Innocuous comedy about the thirtysomething Toula, who is getting too old to marry, at least by her Greek family's standards. When a decidedly un-Greek Mr. Right (John Corbett) enters her life, things get even worse. (1 hr. 59 mins.; PG) • 3; 13; 18; 29; 39; 50; 64; 65; 77.

★ The Mystic Masseur

Ismail Merchant directed this enjoyable adaptation of V. S. Naipaul's novel, his first, about the Indian community in forties Trinidad. It has some of the appeal of the early Merchant-Ivory movies set in India, such as *Shakespeare Wallah*, before their collaborations became spit-shined with prestige. Aasif Mandvi, as the village healer who becomes a British puppet, is excellent, as is the great Om Puri as the healer's father-in-law. (Rainer; 5/13/02) (1 hr. 57 mins.; PG) • 8; 19; 47; 65.

The New Guy

A dorky teen (DJ Qualls) gets himself expelled from one school in order to reinvent himself as a studly outsider in the next one. Vaguely amusing idea is sabotaged by awful comic timing and narrative chaos. (1 hr. 40 mins.; PG-13) • 1; 18; 32; 39; 44; 46; 53; 55; 58; 61; 64; 69; 71; 74; 75; 76; 77.

★ Nine Queens

The Argentine writer-director Fabian Bielinski has a fine, straightforward storytelling gift, and his movie about two con men (Gaston Pauls and Ricardo Darin) pulling off a half-million-dollar scam is consistently compelling. It also has a social context—the corruption of modern Argentina—that helps lift it beyond pulp. (Rainer; 4/29/02) (1 hr. 55 mins.; R) • 6; 38; 65; 67.

Panic Room

Jodie Foster is trapped with her daughter (Kristen Stewart) in a high-security room in an Upper West Side townhouse while three intruders attempt to lure her outside. Director David Fincher pulls off a few expert thriller sequences, but most of the movie is relentlessly garish. (Rainer; 4/8/02) (1 hr. 34 mins.; R) • 18; 60.

★ The Piano Teacher

Michael Haneke's movie—about a Viennese piano instructor (Isabelle Huppert) in a prestigious conservatory whose lust for an adoring student (Benoit Magimel) turns into a sadomasochistic folie à deux, is grotesquely shocking. It's not a likable film, but Haneke has a genuine gift for cauterizing experience onscreen. (Rainer; 4/8/02) (2 hrs. 10 mins.; NR) • 4.

Rain

Portrait of a young New Zealand teen (Alicia Fulford-Wierzbicki) discovering her budding sexuality during a beach idyll with her family. Elliptical and moody, it's a triumph of style over narrative, despite some melodramatic twists. (1 hr. 32 mins.; NR) • 8.

Premiere

A Long Time Coming

If *Kissing Jessica Stein* starred Howard Stern and a female Woody Allen, it might look something like **Amy's Orgasm**, a saucy, funny story about the romance between a neurotic (and celibate) self-help author and an obnoxious (but sweet) radio jock. Julie Davis (pictured) wrote, directs, and stars in the film, which was overlooked by distributors in 2000 and has its East Coast premiere this week at Makor. "During the process of making and releasing this film, I got engaged, got married, and had a baby," says Davis, who's currently writing a pilot for Showtime about her experiences in Hollywood editing soft porn. "*Amy's Orgasm* is a combination of naïveté, sweetness, and dirtiness, which is I guess how I am in real life." Through May 30. (See "Museums, Societies, Etc.")

PHOTOGRAPH COURTESY OF MAKOR.

★ The Rookie
Dennis Quaid gives a strong, shadowed performance as a science teacher and high-school baseball coach who gets his shot at pitching in the big leagues. (Rainer; 4/15/02) (1 hr. 34 mins.; G) • 60.

Sade
Imprisoned during the Revolution, a reflective Marquis de Sade (Daniel Auteuil) sets eyes on a young innocent (Isild Le Besco). Director Benoît Jacquot (*The School of Flesh*) supplies intellectual intimacy, but the show belongs to Auteuil, whose face alone can act circles around most leading men. (1 hr. 34 mins.; NR) • 4.

★ The Scorpion King
Big, brawny *Mummy* spinoff has pro-wrestler and cult phenom the Rock as an ancient mercenary at war with a ruthless despot (Steven Brand). Though it can be derivative and bombastic, the movie also has a nice swashbuckling sense of fun that's often hard to resist. (1 hr. 28 mins.; PG-13) • 11; 22; 42; 44; 45; 46; 53; 60; 61; 63.

★ Space Station
Marvelous 3-D effects are the highlights of this IMAX documentary about the building of the International Space Station. Only drawback: The comically intense Tom Cruise narration feels completely out of place. (1 hr. 8 mins.; NR) • 43.

Spider-Man
Sam Raimi's movie based on the Marvel superhero is fairly routine in its exploits and graphic design, but it has, in Tobey Maguire, a likable and sympathetic actor we at least can identify with. Kirsten Dunst plays the girl he's in love with, and Willem Dafoe is Spidey's archenemy, the Green Goblin. (Rainer; 5/4/02) (2 hrs. 1 min.; PG-13) • 1; 11; 14; 16; 17; 22; 23; 32; 34; 36; 40; 41; 42; 44; 45; 46; 49; 50; 51; 52; 53; 54; 55; 56; 57; 58; 59; 61; 62; 63; 64; 66; 68; 71; 72; 73; 74; 75; 76; 77.

Spirit: Stallion of the Cimarron
Animated feature from DreamWorks about a wild mustang in the Old West. Dully accomplished, blending traditional with computer animation, it's inspirational enough to make you want to whinny. (Rainer; 5/27/02) (1 hr. 17 mins.; G) • 1; 11; 13; 16; 17; 18; 29; 32; 40; 42; 43; 44; 45; 46; 49; 50; 51; 52; 53; 54; 56; 57; 58; 59; 61; 62; 63; 64; 66; 71; 72; 73; 74; 75; 76; 77.

★ Star Wars: Episode II—Attack of the Clones
Much better than the previous *Star Wars* installment, *The Phantom Menace*, though not up to the first two, *Star Wars* and *The Empire Strikes Back*. This new episode in George Lucas's saga takes place ten years after the last one, and it involves Anakin Skywalker (Hayden Christensen) bristling under the tutelage of Obi-Wan Kenobi (Ewan McGregor); Padme, former Queen of Naboo (Natalie Portman), dodging a bounty hunter; Yoda dusting up Christopher Lee's Count Dooku; and much more. The entire enterprise is too somber by half, and the Anakin-Padme confabs are dewy, but there are a few sequences, such as a chase through the city skies, and a gladiatorial combat near the end, that are as exciting as anything in the series. Shot entirely with digital technology and none the worse for it. (Rainer; 5/20/02) (2 hrs. 12 mins.; PG) • 1; 11; 12; 13; 18; 21; 30; 34; 37; 40; 44; 45; 46; 49; 51; 52; 53; 54; 56; 57; 58; 59; 61; 62; 63; 64; 66; 70; 72; 73; 74; 75; 76; 77.

★ 13 Conversations About One Thing
A series of interlinked, nonlinear stories on the theme of happiness—how everybody wants it. Three of the four stories, which star John Turturro, Matthew McConaughey, and Clea DuVall, are so-so, but the one starring Alan Arkin, as a poor soul who is enraged by the happiness of one of his co-workers, is marvelous, and Arkin has never been better. What might have been a touching anecdote becomes almost Chekhovian. Directed and co-written by Jil Sprecher. (Rainer; 6/3/02) (1 hr. 42 mins.; R) • 6; 18; 38.

Ultimate X: The Movie
This IMAX documentary, co-produced by ESPN, feels a bit too much like a commercial to really work, but just the wipeouts are worth the price of admission. (40 mins.; NR) • 43.

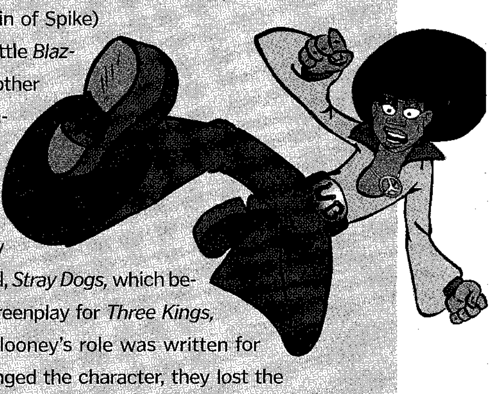
Unfaithful
Adrian Lyne's glossy, depthless adultery drama stars Richard Gere, in a deliberately sexless performance that effectively cancels out his appeal, and Diane Lane as his roving wife. The object of the roving is a French Soho book dealer played by Olivier Martinez, and his come-ons are only slightly more subtle than George Hamilton's in *Love at First Bite*. (Rainer; 5/13/02) (2 hrs. 17 mins.; R) • 1; 3; 12; 13; 18; 29; 33; 35; 44; 45; 46; 51; 53; 54; 58; 59; 61; 63; 64; 66; 70; 72; 73; 74; 75; 77.

★ Uzumaki
A Japanese town is terrorized by mysterious spirals (*uzumaki*) that compel the inhabitants to commit grisly deeds. Effective, bizarre hybrid of B movie and conceptual art, complete with goofy effects that dare us to take it seriously, seems destined for cult status. (1 hr. 30 mins.; NR) • 10.

★ Y Tu Mamá También
Alfonso Cuarón's road movie is the funniest and freshest sex comedy of its kind since Bertrand Blier's *Going Places*. Two teenage Mexican boys, played marvelously well by Gael García Bernal and Diego Luna, set out for the beach with the disaffected wife of a cousin of theirs, played by Maribel Verdú as a mixture of slut and angel of mercy. (Rainer; 3/18/02) (1 hr. 45 mins.; NR) • 6; 15; 16; 18; 38; 47; 65.

Spotlight

O *Brother*, Where Art Thou?



"He's rooted in blaxploitation films, comic books, and karate flicks," says author John Ridley of **Undercover Brother**, his throwback seventies action hero who began in 1990 as an animated Web series and now comes to life in Malcolm (cousin of Spike) Lee's film. "The movie is a little *Get Smart*, a little *Blazing Saddles*." In the Ridley-scripted picture, Brother (played by Eddie Griffin) disguises himself to infiltrate White America and winds up warring with Chris Kattan and Denise Richards in his quest to bring down the Man. "It's a social satire where both races are skewered," Ridley adds. A Hollywood veteran, Ridley wrote a novel, *Stray Dogs*, which became Oliver Stone's *U-Turn*, and wrote the screenplay for *Three Kings*, which he calls "a disappointment. George Clooney's role was written for Samuel L. Jackson, and when the studio changed the character, they lost the script's point of view." But don't expect heavy moralizing in *Undercover Brother*, a film where Afro picks become ninja stars and platform shoes become stilts. "Look, this isn't a Denzel drama," Ridley says, "but people expecting *Austin Powers* may leave with a little bit more." Opens May 31.

Manhattan

Below 14th Street

1. Battery Park City Cinema
102 North End Ave. (212-945-3418) • The New Guy; Spider-Man; Spirit: Stallion of the Cimarron; Star Wars: Episode II—Attack of the Clones; Unfaithful

2. CC Angelika Film Center
18 W. Houston St. (212-995-2000) • CQ; Dogtown and Z-Boys; Elling; The Importance of Being Earnest

3. CC Village East
189 Second Ave. (212-529-6799) • Amélie; Bartleby; The Believer; Enigma; My Big Fat Greek Wedding; Unfaithful

4. Cinema Village
22 E. 12th St. (212-924-3363) • Late Marriage; Les Destinées; The Piano Teacher; Sade

5. Film Forum
209 W. Houston St. (212-727-8110) • Cremaster 3; Lagaan (See also "Museums, Societies, Etc.")

6. Landmark Sunshine Cinema
143 E. Houston St. (212-358-7709) • Kissing Jessica Stein; Monsoon Wedding; Nine Queens; 13 Conversations About One Thing; Y Tu Mamá También

7. Loews Village
66 Third Ave. (212-50-LOEWS#952) • About a Boy; Enough; Insomnia

8. Quad Cinema
34 W. 13th St. (212-255-8800) • The Lady and the Duke; Murderous Maids; The Mystic Masseur; Rain

9. The Screening Room
54 Varick St. (212-334-2100) • The Cat's Meow

10. Two Boots Pioneer Theater
155 E. 3rd St. (212-212-254-3300) • The Back of the World; Donnie Darko; Uzumaki (See also "Museums, Societies, Etc.")

11. UA Union Square
13th St. and Broadway (212-253-2225) • Murder by Numbers; The Scorpion King; Spider-Man; Spirit: Stallion of the Cimarron; Star Wars: Episode II—Attack of the Clones

14th–41st Streets

12. CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Star Wars: Episode II—Attack of the Clones; Unfaithful

13. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • My Big Fat Greek Wedding; Spirit: Stallion of the Cimarron; Star Wars: Episode II—Attack of the Clones; Unfaithful

14. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Spider-Man

15. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • About a Boy; Enough; Insomnia; Y Tu Mamá También

16. Loews 34th St. Theatre
312 W. 34th St. (212-244-8850) • About a Boy; Changing Lanes; Enough; Insomnia; Monsoon Wedding; Spider-Man; Spirit: Stallion of the Cimarron; Y Tu Mamá También

17. Loews Kips Bay Theatre
550 Second Ave., at 32nd St. (212-50–LOEWS#558) • About a Boy; Changing Lanes; Enough; Insomnia; Spider-Man; Spirit: Stallion of the Cimarron

42nd–60th Streets

18. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • About a Boy; Blade 2; Enough; Kissing Jessica Stein; Murder by Numbers; My Big Fat Greek Wedding; The New Guy; Panic Room; Spirit: Stallion of the Cimarron; Star Wars: Episode II—Attack of the Clones; 13 Conversations About One Thing; Unfaithful; Y Tu Mamá También

19. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Elling; Insomnia; The Mystic Masseur

20. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • Kissing Jessica Stein

21. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Star Wars: Episode II—Attack of the Clones

PHOTOGRAPH BY WWW.URBANENTERTAINMENT.COM.

22. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • Changing Lanes; Insomnia; The Scorpion King; Spider-Man

23. Loews Astor Plaza
44th St. at Eighth Ave. (212-50-LOEWS#699) • Spider-Man

24. Loews State
1540 Broadway, nr. 45th St. (212-50-LOEWS#901) • Deuces Wild; Hollywood Ending; Jason X

25. New York Twin
1271 Second Ave., nr. 66th St. (212-505-CINE#590) • Changing Lanes; Gosford Park

26. Paris Theatre
4 W. 58th St. (212-688-3800) • The Importance of Being Earnest

61st Street and Above, East Side

27. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • About a Boy; Insomnia

28. Clearview's Beekman
1254 Second Ave., nr. 65th St. (212-777-FILM#606) • About a Boy

29. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Enough; Hollywood Ending; Monsoon Wedding; My Big Fat Greek Wedding; Spirit: Stallion of the Cimarron; Unfaithful

30. Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • Star Wars: Episode II—Attack of the Clones

31. Loews 72nd St. East
1230 Third Ave., nr. 72nd St. (212-50-LOEWS#704) • Monster's Ball

32. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Changing Lanes; Enough; The New Guy; Spider-Man; Spirit: Stallion of the Cimarron

33. UA East
1629 First Ave., at 85th St. (212-249-5100) • Unfaithful

34. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Spider-Man; Star Wars: Episode II—Attack of the Clones

61st Street and Above, West Side

35. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Unfaithful

36. Clearview's Metro Cinema
2626 Broadway, nr. 99th St. (212-777-FILM#609) • Kissing Jessica Stein; Spider-Man

37. Clearview's Olympia
2770 Broadway, nr. 106th St. (212-777-FILM#613) • Star Wars: Episode II—Attack of the Clones

38. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway nr. 62nd St. (212-757-2280) • The Believer; The Lady and the Duke; Late Marriage; Nine Queens; 13 Conversations About One Thing; Y Tu Mamá También

39. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • Changing Lanes; Enough; Hollywood Ending; My Big Fat Greek Wedding; The New Guy

40. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Changing Lanes; Enough; Spider-Man; Spirit: Stallion of the Cimarron; Star Wars: Episode II—Attack of the Clones

41. New Coliseum
701 W. 181st St. (212-740-1545) • Enough; Jason X; Spider-Man

42. Nova
3589 Broadway, nr. 147th St. (212-862-5728) • Jason X; The Scorpion King; Spider-Man; Spirit: Stallion of the Cimarron

43. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • About a Boy; Insomnia; Murder by Numbers; Space Station; Spirit: Stallion of the Cimarron; Ultimate X: The Movie

Bronx

44. Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • Changing Lanes; Insomnia; The New Guy; The Scorpion King; Spider-Man; Spirit: Stallion of the Cimarron; Star Wars: Episode II—Attack of the Clones; Unfaithful

45. Concourse Plaza
214 E. 161th St. (718-588-8800) • Enough; The Scorpion King; Spider-Man; Spirit: Stallion of the Cimarron; Star Wars: Episode II—Attack of the Clones; Unfaithful

46. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Changing Lanes; Enough; Insomnia; The New Guy; The Scorpion King; Spider-Man; Spirit: Stallion of the Cimarron; Star Wars: Episode II—Attack of the Clones; Unfaithful

Brooklyn

47. BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • Insomnia; The Lady and the Duke; The Mystic Masseur; Y Tu Mamá También (See also "Museums, Societies, Etc.")

48. Brooklyn Heights Pavilion
70 Henry St. (718-369-0838) • About a Boy; Insomnia

49. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Spider-Man; Spirit: Stallion of the Cimarron; Star Wars: Episode II—Attack of the Clones

50. Cobble Hill Cinema
265 Court St. (718-596-9113) • About a Boy; Insomnia; Monsoon Wedding; My Big Fat Greek Wedding; Spider-Man; Spirit: Stallion of the Cimarron

51. Court Street 12
106 Court St. (718-246-7469) • Changing Lanes; Spider-Man; Spirit: Stallion of the Cimarron; Star Wars: Episode II—Attack of the Clones; Unfaithful

52. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Spider-Man; Spirit: Stallion of the Cimarron; Star Wars: Episode II—Attack of the Clones

53. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Changing Lanes; Enough; Insomnia; The New Guy; The Scorpion King; Spider-Man; Spirit: Stallion of the Cimarron; Star Wars: Episode II—Attack of the Clones; Unfaithful

54. Pavilion
188 Prospect Park West (718-369-0838) • About a Boy; Enough; Insomnia; Spider-Man; Spirit: Stallion of the Cimarron; Star Wars: Episode II—Attack of the Clones; Unfaithful

55. Pavilion Flatbush
314 Flatbush Ave. (718-596-7070) • The New Guy; Spider-Man

56. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Changing Lanes; Enough; Spider-Man; Spirit: Stallion of the Cimarron; Star Wars: Episode II—Attack of the Clones

57. UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • Changing Lanes; Spider-Man; Spirit: Stallion of the Cimarron; Star Wars: Episode II—Attack of the Clones

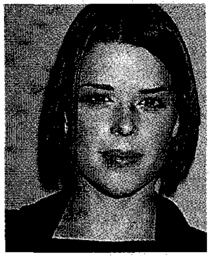
58. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • About a Boy; Enough; Insomnia; The New Guy; Spider-Man; Spirit: Stallion of the Cimarron; Star Wars: Episode II—Attack of the Clones; Unfaithful

Queens

59. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Enough; Spider-Man; Spirit: Stallion of the Cimarron; Star Wars: Episode II—Attack of the Clones; Unfaithful

60. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Enigma; Ice Age; Murder by Numbers; Panic Room; The Rookie; The Scorpion King

61. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Enough; Insomnia; The New Guy; The Scorpion King; Spider-Man; Spirit: Stallion of the Cimarron; Star Wars: Episode II—Attack of the Clones; Unfaithful



DANCE FEVER Director **Robert Altman** (*Gosford Park*) is in talks to direct *The Company* for Killer Films. **Neve Campbell**, who brought the idea to Killer, will produce once financing is secured, and will also star as a young ballerina having trouble with the pressures that accompany the lifestyle. **Barbara Turner** (co-writer of *Pollock*) wrote the script.

BLOCK PARTY Calista's main squeeze, **Harrison Ford,** is in talks to play Matthew Scudder (a character first played by Jeff Bridges in the 1986 *8 Million Ways to Die*) in Universal's adaptation of crime writer **Lawrence Block**'s 2000 Scudder novel, *A Walk Among the Tombstones*. Set in Brooklyn, the film follows the cop turned private detective after he's hired by a drug dealer to find the people who butchered his wife. **Joe Carnahan** (*Narc*) directs and **Danny De Vito**'s Jersey Films produces, with filming scheduled to commence in January.

GOSPEL TRUTHS Production on *Jesus, Mary and Joey* kicks off in the city next week. The low-budget comedy stars **Olympia Dukakis** and **Charles Durning** (*O Brother, Where Art Thou?*), with other stars expected to sign on this week. Actor and indie director **James Quattrochi** directs from a screenplay by **Vincent Pagano**, which follows an unemployed lost soul named Joey Vitello as he finds redemption in the form of a gorgeous, spiritually enlightened childhood friend. Federal Hill Pictures produces.

SEVEN UP Variety reports that writer-director **Richard Linklater** (*Waking Life, Tape*) has announced his next project: a film scheduled to start production this summer and continue straight through the year 2014. The fictional story will feature a boy (**Eller Salmon**, 7) as he matures into young adulthood, with **Ethan Hawke** and **Patricia Arquette** to play the child's parents; Linklater will shoot a few weeks of the story each year. The Independent Film Channel produces. SARA CARDACE

PHOTOGRAPHS BY ROBIN PLATZER/TWIN IMAGES.

62. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Spider-Man; Spirit: Stallion of the Cimarron; Star Wars: Episode II—Attack of the Clones

63. Jamaica Multiplex Cinema
1 Jamaica Center, at Jamaica Ave. and Parsons Blvd. (718-291-9400) • Changing Lanes; Enough; Insomnia; Murder by Numbers; The Scorpion King; Spider-Man; Spirit: Stallion of the Cimarron; Star Wars: Episode II—Attack of the Clones; Unfaithful

64. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • About a Boy; Changing Lanes; Enough; Insomnia; My Big Fat Greek Wedding; The New Guy; Spider-Man; Spirit: Stallion of the Cimarron; Star Wars: Episode II—Attack of the Clones; Unfaithful

65. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • The Believer; Monsoon Wedding; My Big Fat Greek Wedding; The Mystic Masseur; Nine Queens; Y Tu Mamá También

66. Main Street Cinemas
72-66 Main St. (718-263-4828) • Insomnia; Spider-Man; Spirit: Stallion of the Cimarron; Star Wars: Episode II—Attack of the Clones; Unfaithful

67. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • The Cat's Meow; Changing Lanes; Hollywood Ending; Nine Queens

68. Plaza
103–14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Enough; Spider-Man

69. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • About a Boy; The New Guy

70. UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Star Wars: Episode II—Attack of the Clones; Unfaithful

71. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Enough; Insomnia; The New Guy; Spider-Man; Spirit: Stallion of the Cimarron

72. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Changing Lanes; Enough; Spider-Man; Spirit: Stallion of the Cimarron; Star Wars: Episode II—Attack of the Clones; Unfaithful

73. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • About a Boy; Enough; Spider-Man; Spirit: Stallion of the Cimarron; Star Wars: Episode II—Attack of the Clones; Unfaithful

Staten Island

74. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • About a Boy; Enough; Insomnia; The New Guy; Spider-Man; Spirit: Stallion of the Cimarron; Star Wars: Episode II—Attack of the Clones; Unfaithful

75. Staten Island Stadium 16
2474 Forest Ave. (718-273-4200) • About a Boy; Changing Lanes; Deuces Wild; Enough; Insomnia; The New Guy; Spider-Man; Spirit: Stallion of the Cimarron; Star Wars: Episode II—Attack of the Clones; Unfaithful

76. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • The New Guy; Spider-Man; Spirit: Stallion of the Cimarron; Star Wars: Episode II—Attack of the Clones

77. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • About a Boy; Enough; Insomnia; My Big Fat Greek Wedding; The New Guy; Spider-Man; Spirit: Stallion of the Cimarron; Star Wars: Episode II—Attack of the Clones; Unfaithful

Museums, Societies, Etc.

78. American Museum of the Moving Image
36-01 35th Ave., Astoria, Queens (718-784-0077); $8.50. • "Rescued Treasures: Restored Films From American Archives and Studios." 6/1: *Mad Max* (1979); *Easy Rider* (1969). 6/2: *Spellbound* (1945); *Portrait of Jennie* (1948).

79. The Americas Society
680 Park Ave., at 68th St. (212-249-8950); free. • "Representing Brazil From the Inside Out." 5/28: *The Filmmaker of the Amazon* (1997).

80. Anthology Film Archives
32 Second Ave. (212-505-5110); $8. • 5/29-5/31: *Investigation of a Flame: A Documentary Portrait of the Catonsville Nine* (2001); *I Am Somebody* (1970). 5/30: *Life Is Sweet* (1991). 5/31–6/2: *Naked* (1993); *High Hopes* (1988). "Vision Festival 2002." 6/1: *Inside Out in the Open* (2001); *A Conversation Interrupted* (2002). 6/2: *Sun Ra's Private Films* (2002). 6/5: *Profit and Nothing But!* (2002).

81. BAM Rose Cinemas
30 Lafayette Avenue, Brooklyn (718-623-2770); $9. • "An Evening of Shorts: A Benefit for Community Partnership Charter School." 5/30: *I Am Ali* (2002); *Call Me Chris* (2002); *Snapped* (2002). "Village Voice: Best Undistributed Films." 5/31–6/6: *The Mad Songs of Fernanda Hussein* (2001). 6/8–6/9: *Sleepy Time Gal* (2001).

82. The Cantor Film Center
36 E. 8th St. (917-750-3651); $12. • "The Golden Age of Cinema Film Festival." 5/29: *Moscow on the Hudson* (1984). 6/4: *Jacob's Ladder* (1990). 6/11: *Night on Earth* (1991). 6/18: *After Hours* (1985). 6/25: *Smoke* (1995). 7/2: *Double Whammy* (2002).

83. Film Forum
209 W. Houston St. (212-727-8110); $9.75. • "The Great American Comedy." 5/29: *His Girl Friday* (1940); *Blessed Event* (1932). 5/30: *Mr. Deeds Goes to Town* (1936); *The More the Merrier* (1943). 5/31–6/1: *It's a Gift* (1934); *Man on the Flying Trapeze* (1935). 6/2–6/3: *It's a Mad, Mad, Mad, Mad World* (1963). 6/3: *Speedy* (1928). 6/4: *Once in a Lifetime* (1933); *Show People* (1928). 6/5: *Unknown Chaplin* (1983). 6/6: *The Cameraman* (1929); *Seven Chances* (1925).

84. Film Society of Lincoln Center
65 W. 65th St., plaza level (212-875-5600); $9. • "Malcolm McDowell: Insolent Angel." 5/29: *A Clockwork Orange* (1971); *Get Crazy* (1983); *O Lucky Man* (1973). 5/30: *Brittania Hospital* (1982); *If . . .* (1968); *Clockwork Orange* (1971). "Independents Night." *5/30:* Sister Helen *(2002)*. "Open Roads: New Italian Cinema." *6/1: Santa Maradona* (2001)*; The Last Kiss* (2001)*; Sun in My Eyes* (2001)*. 6/2: Winter* (2002)*; Light of My Eyes* (2001)*; Days* (2001)*; Sun in My Eyes* (2001)*. 6/5: Santa Maradona* (2001)*; Days* (2001)*; Winter* (2002)*. 6/7: Sun in My Eyes* (2001)*; Winter* (2002)*; Red Moon* (2001)*.*

85. Goethe-Institut New York
1014 Fifth Ave., near 82nd St. (212-439-8700); free. • "Women in German Film." 5/29: *Yesterday's Tomorrow* (1978).

86. Japan Society
333 E. 47th St. (212-832-1155); $9. • "New Films From Japan." 5/31: *Nagisa* (2000). 6/7: *The New Voyage* (1998).

87. The Leonard Nimoy Thalia
2537 Broadway, at 95th St. (212-864-5400); $9. • "Classic French Cinema." 6/1–6/2: *French Cancan* (1955); *The Earrings of Madame De* (1953). 6/8–6/9: *Story of Women* (1989); *Le Samourai* (1967).

88. Makor
35 W. 67th St. (212-601-1000); $9. • 5/28–5/30: *Amy's Orgasm* (2002). 6/3–6/6: *Ram Dass: Fierce Grace* (2002).

89. The Museum of Jewish Heritage
18 First Pl. (212-945-0039); $7. • 6/10: *The Shop on Main Street* (1965).

90. Ocularis
70 N. 6th St., Brooklyn (718-388-8713); $5. • "Reports From the Global Village." 6/2: *Little Flags* (2001); *Twins* (2002); *First Person 911* (2002); *Current* (2001).

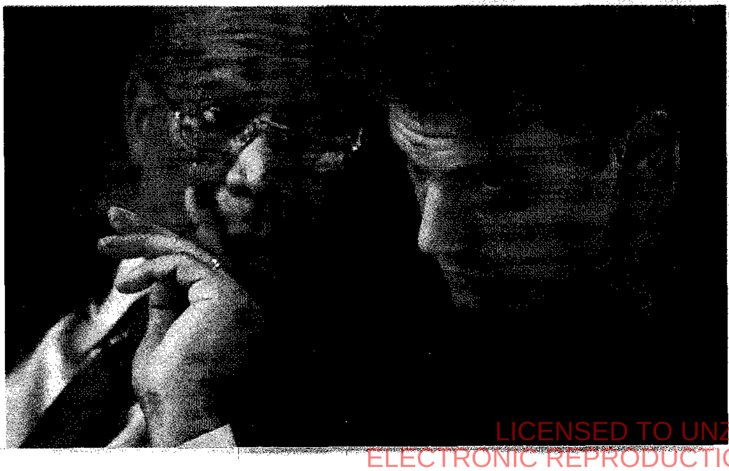
91. Two Boots Pioneer Theater
155 E. 3rd St. (212-254-3300); $5. • "The Den of Gay Pride." 6/3: *The Turkish Wizard of Oz* (1971). "Star Theater: Bela Lugosi." 6/5: *Dracula: The Spanish Version* (1931).

92. YWCA Cine-Club
610 Lexington Ave., at 53rd St. (212-735-9717); $7. • "Cinema of the Shadows: The Hollywood Film Noir." 6/1–6/2: *Key Largo* (1948).

Opening

Nuclear Summer

Phil Alden Robinson, the director of **The Sum of All Fears**, thought his Hollywood work was becoming "too slick and commercial," so the Oscar-nominated filmmaker headed to Somalia, Bosnia, and Sarajevo to make documentaries. "In Somalia, I saw people dying on the streets. In Bosnia, we drove through Sniper Alley; and in every frame, I felt my life change," says Robinson, whose credits include *Sneakers* and *Field of Dreams*. "I wanted to shake my work up and to stop micromanaging every shot—the documentaries reinforced my belief that the real world was more interesting than fantasy." After directing the premiere episode of HBO's *Band of Brothers*, Robinson turned to *The Sum of all Fears*, which, like *The Hunt for Red October*, *Patriot Games*, and *Clear and Present Danger*, is a film adaptation of a Tom Clancy book about CIA agent Jack Ryan. (This time, Ryan must foil a terrorist plot to provoke a nuclear war between Russia and America.) "I love the other Tom Clancy films, but I couldn't be looking over my shoulder," Robinson says, and then describes how casting Ben Affleck (pictured, with co-star Morgan Freeman) as Ryan, a role previously played by Alec Baldwin and Harrison Ford, made his picture unique. "It's harder to put an older character in an action movie, and by making Ryan less experienced, the character becomes more interesting and identifiable." The look of the new film also has a jagged, rougher feel. "I didn't always storyboard the scenes and basically just turned the actors loose," Robinson says. "There's a real sense of not knowing what's going on: I want audiences to feel the chaos of war." Begins May 31. B.K.



PHOTOGRAPH BY MARK FELLMAN.

Theater

Edited by Logan Hill

Broadway

Now Playing

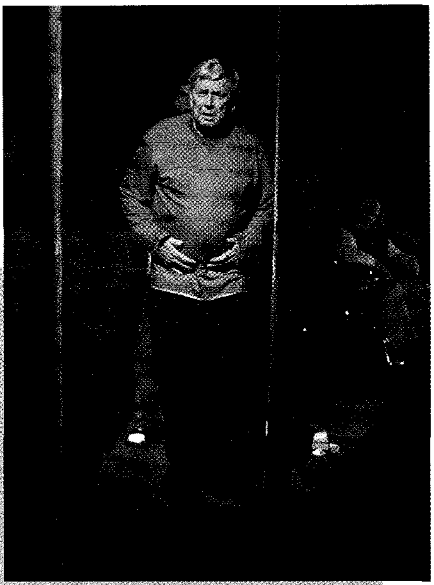
Aida
Disney's epic musical about the love affair between a Nubian slave and a cute Egyptian prince, with music by Elton John and lyrics by Tim Rice. More important, the eye-popping sets and chichi costumes are designed by Bob Crowley. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King*, but it's still entertaining kids by the busload. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

★ Cabaret
This gritty revival of the Kander and Ebb musical won four Tonys in 1998 for its portrayal of the decadent world of Weimar-era Berlin cabaret. Based on Christopher Isherwood's *Berlin Stories*, the production has a much darker edge than the Bob Fosse film. Now starring Polly Bergen, Rick Holmes, Jane Leeves, Hal Linden, John Stamos. $45–$95. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

Opening

The Leap



"I don't know exactly what's going on here, but I'm having an awful good time with it," says veteran actor Ralph Waite, of **This Thing of Darkness**, the new drama co-written by Craig Lucas (*Prelude to a Kiss*) and newcomer David Schulner. The play tracks two friends through three different phases of their lives, at 22, 47, and 72; sometimes the characters meet their older or younger selves onstage. "I tend to be a little cynical after all these years," notes Waite, now 73. When he comes across a play that confuses him, television's Papa Walton says he's learned to trust that it's typically the play that's flawed—and not his reading. But in recent rehearsals, Waite says, it's been well worth asking "What the hell does this mean, Craig?" For the answers, playwright Lucas, who's also directing the play, typically defers to his co-writer. "Craig feels that writers should probably not direct their own works," says Waite. "So in rehearsal, he's the director, and he will ask his co-writer, David, 'What are you trying to say with this phrase?' " The method's working, says Waite. "My training was mainly at the Actors Studio and with Strasberg in the old days," he says. "The only other time I've had this sense that my training was just not all that helpful was when I was working on this early Shepard play *Buried Child*." In rehearsals, Waite says, he's been reminded that the "psychological insights of realistic drama don't always help you out the most." When that happens, he says, "you've just got to leap in and trust." In previews for a May 30 opening. (See "Off Broadway.") L.H.

★ Chicago
This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. $20–$90. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

★ Contact
This sensational, Tony-blessed dance-theater work by John Weidman and Broadway's reigning director-choreographer, Susan Stroman, presents a triptych of inventive pieces, ranging from a naughty flirtation to a suicidal adman's frantic fantasy. Charlotte d'Amboise, Alan Campbell, and Colleen Dunn now star. $90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

The Crucible
Liam Neeson and Laura Linney star in this operatic production of Arthur Miller's allegorical tale of the Salem witch trials. $40–$85. Tues.–Sat. at 7:30, Wed. and Sat–Sun. at 2. • Virginia Theatre, 245 W. 52nd St. (212-239-6200)

The Elephant Man
Billy Crudup, Kate Burton, and Rupert Graves star in Bernard Pomerance's drama. Based on the real story of John Merrick, the Victorian-era sideshow celebrity, the emotional work racked up a shelf of awards in 1979 and was adapted to a 1980 David Lynch film. Sean Mathias directs; music by Philip Glass. $50–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Royale Theatre, 242 W. 45th St. (212-239-6200).

Fortune's Fool
Alan Bates and Frank Langella star in Mike Poulton's new adaptation of the Turgenev comedy about a gentleman who, goaded by his ribald neighbor, shocks his community with an unexpected announcement. Arthur Penn (*Bonnie and Clyde*) directs. $55–$75. Tues.–Sat. at 8, Wed. and Sat at 2, Sun. at 3. • Music Box Theater, 239 W. 45th St. (212-239-6200).

★ 42nd Street
Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren musical about the proverbial chorus girl who gets her big break is snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and features a top-notch cast: Michael Cumpsty, Christine Ebersole, David Elder, Jonathan Freeman, and Mary Testa. $25–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

★ The Full Monty
A rambunctious yet heartfelt musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

★ The Goat, or Who Is Sylvia?
Edward Albee's anticipated new play follows a successful architect (Bill Pullman) who, at the pinnacle of his career, must confess to his wife (Mercedes Ruehl) and son some awful secret. $65–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • John Golden Theatre, 252 W. 45th St. (212-239-6200).

The Graduate
Kathleen Turner plays Mrs. Robinson in Terry Johnson's new stage adaptation of the 1967 film, opposite Alicia Silverstone and Jason Biggs. $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

★ Into the Woods
Vanessa Williams stars in Stephen Sondheim's mythic musical, a shadowy journey through the fairy-tale forests of Cinderella, Little Red Riding Hood, and others. Music and lyrics by Sondheim; book and direction by James Lapine. $40–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Broadhurst Theater, 235 W. 44th St. (212-239-6200).

Les Misérables
An audacious button-pusher with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream," producer Cameron Mackintosh's mega-hit, based on the Victor Hugo novel, still stands as the best of the big British commercial imports. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

★ The Lion King
Based on the popular Disney movie, this sublimely inventive production showcases some of the best experimental theater techniques of a generation, wrought with joyful mastery by experimental director extraordinaire Julie Taymor, and rewarded with a bouquet of Tonys in 1998. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Mamma Mia!
An unabashedly silly feel-good musical about a young bride-to-be and her single mom, scored with 22 shimmery disco tunes by Abba's Benny Andersson and

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Ground Rules Except where noted, Broadway shows begin at 8 and are dark Monday. Stars (★) indicate our editors' recommendations. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and in temporary quarters at Bowling Green Park Plaza; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

PHOTOGRAPH BY CAROL ROSEGG.

Björn Ulvaeus. $55–$98.75. Mon.–Sat. at 8, Wed. and Sat. at 2. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

The Man Who Had All the Luck
The first play by Arthur Miller to make it to Broadway, this 1944 drama about a seemingly blessed young Midwesterner stars Chris O'Donnell, Samantha Mathis, Mason Adams, James Rebhorn, and Sam Robards. Scott Ellis directs. $40–$65. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

★ Metamorphoses
A very welcome Broadway transfer, writer-director Mary Zimmerman's striking meditation on mutability was one of the fall's most surprising successes. Restlessly inventive but utterly visceral, Zimmerman and her company put a 27-foot-long pool of water to perfect use, stressing the elemental nature of Ovid's classic tales of Midas, Narcissus, and more. Myths are rendered with dramatic flair, unpretentious humor, and a heartbreaking final tableau. $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Circle in the Square Theatre, 1633 Broadway (212-239-6200).

Morning's at Seven
A strong veteran ensemble, including Elizabeth Franz, Buck Henry, Christopher Lloyd, Estelle Parsons, and Frances Sternhagen, plays a Midwestern family coping with maturity in Paul Osborn's 1939 drama, directed by Daniel Sullivan. $40–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 7/28. • Lyceum Theatre, 149 W. 45 St. (212-239-6200).

The Mystery of Charles Dickens
Simon Callow plays Dickens and 49 of his creations in this solo show, written by biographer Peter Ackroyd. $35–$65. • Belasco Theatre, 111 W. 44th St. (212-239-6200).

★ Noises Off
Patti LuPone, Peter Gallagher, Richard Easton, and Faith Prince star in this lively revival of Michael Frayn's slapstick farce about a touring theatrical troupe. $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

★ Oklahoma!
Super-choreographer Susan Stroman (*The Producers, The Music Man*) and director Trevor Nunn (*Les Miz*) bring their acclaimed revival of the Rodgers and Hammerstein classic Stateside. An award-winning smash in London with many of the best-known show tunes ever ("The Surrey With the Fringe on Top," "Oh, What a Beautiful Mornin' "), the production stars Patrick Wilson (*The Full Monty*) as Curly, Josefina Gabrielle as Laurey, and the terrific Shuler Hensley. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Phantom of the Opera
Andrew Lloyd Webber's campy version of the macabre tale, given an opulent spin by director Hal Prince. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

★ Private Lives
This terrific, crisp revival of Noel Coward's crisp and cruel comedy, starring Lindsay Duncan and Alan Rickman, arrives Broadway after winning rave reviews and scads of awards on the West End. Alan Rickman and Lindsay Duncan star. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

★ The Producers
Max Bialystock and Leo Bloom produce the ultimate "surefire flop," *Springtime for Hitler*, in Mel Brooks's triumphant musical and Tony Award record-setter. Based on his Oscar-winning 1968 film, directed and choreographed with aplomb by Susan Stroman, this giddy romp remains the hottest ticket in town, even though Brad Oscar and Steven Weber have replaced stars Lane and Broderick. $30–$100. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. • St. James Theatre, 246 W. 44th St. (212-239-6200).

★ Proof
Jennifer Jason Leigh plays a chronically depressed young woman whose father, a famous mathematician, recently lost his mind and then his life. When Catherine's type-A sister rolls into town for the funeral, a graduate student (the exceptional Josh Hamilton) finds a groundbreaking proof among her father's otherwise nonsensical papers and Catherine is jolted out of her near-catatonic state and into the confusing world around her. Justly rewarded with a Pulitzer and several Tonys, David Auburn's *Proof* is a virtuoso piece of writing. Daniel Sullivan's direction is impeccable. $24–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

"QED"
Alan Alda returns in Peter Parnell's longish two-character drama about the quirky physicist Richard Feynman. Sun. and Mon. at 7:30. Through 6/10. • Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

★ Rent
The late Jonathan Larson's hauntingly scored, Pulitzer-winning reimagining of Puccini's *La Bohème* as lived by a gaggle of East Village hipsters at the peak of grunge and the AIDS epidemic. $35–$80. Mon., Tues., Thurs. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened: 4/29/96. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Sweet Smell of Success
John Lithgow stars as J. J. Hunsecker, the powerful gossip columnist, in this disappointing musical adaptation based on the Ernest Lehman novella and the brutal Lehman–Clifford Odets screenplay. Directed by Nicholas Hytner, this dark musical is brought to the stage by a strong team of Broadway vets. Music by Marvin Hamlisch; lyrics by Craig Carnelia; book by John Guare. $26–$96. Mon.–Sat. at 8, Wed. and Sat. at 2. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

The Tale of the Allergist's Wife
In this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Tony Roberts and Valerie Harper play a hyper allergist and his frazzled self-improving wife, whose worlds are upended by the arrival of a globetrotting debutante (played by *Knots Landing* vet Michele Lee). $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

★ Thoroughly Modern Millie
Based on the 1967 film about a Jazz Age flapper, this new musical, with book by Richard Morris and Dick Scanlan, music by Jeanne Tesori, and lyrics by Dick Scanlan, tracks Millie Dillmount (Sutton Foster) through the streets of New York. $55–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Marquis Theatre, 1535 Broadway at 45th St., (212-307-4100).

★ Topdog/Underdog
Reprising the titanic performance he delivered last summer, Jeffrey Wright stars with Mos Def in the Broadway transfer of the Pulitzer-winning Suzan-Lori Parks (*In the Blood, Venus*) drama. As Lincoln and Booth, the actors play two rival brothers stuck in a ramshackle apartment, fighting over the past and the arcane art of three-card monte. $15–$75. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. • Ambassador Theatre, 215 W. 49th St. (212-239-6200).

Urinetown
A downtown hit, this weird musical, with book and lyrics by Greg Kotis and music and lyrics by Mark Hollman, is now a Broadway smash. The plot? In a corrupt city beset by a disaster of apocalyptic proportions, water is worth its weight in gold, and pedestrians are forced to comply with a pay-per-pee system. $75–$85. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. • Henry Miller, 124 W. 43rd St. (212-239-6200).

Off Broadway

Previews and Openings

Becoming Bernarda
Oscar Colón's new drama elaborates on the life of the title character in Federico García Lorca's *The House of Bernarda Alba*. $40. Wed.–Sat. at 8, Sun. at 6:30, Sat. and Sun. at 2. Performances begin 5/29. • Puerto Rican Traveling Theatre, 304 W. 47th St. (212-354-1293).

Boys and Girls
A new drama by Tom Donaghy about two lesbian parents who ask a gay friend to help raise their young son. The cast includes Nadia Dajani, Malcolm Gets, Carrie Preston, and Robert Sella. Gerald Gutierrez directs. $45. Tues.–Sat. at 8, Sat. and Sun. at 3. In previews for a 5/28 opening. • Duke on 42nd St., 229 W. 42nd St. (212-279-4200).

Free to Be . . . You and Me
The Drama Dept. ropes in Robert Ari, Debbie Gravitte, Keith Nobbs, and Daphne Rubin-Vega for a loving thirtieth anniversary production of the Marlo Thomas and Friends album. The upbeat lineup includes life-affirming songs by showbiz vets like Carol Hall, Sheldon Harnick, Bruce Hart, Herb Gardner, Carl Reiner, others. $35. Tues.–Sat. at 8, Sat. and Sun. at 3. In previews for a 6/6 opening. • Greenwich House Theatre, 27 Barrow St. (212-239-6200).

Joe and Betty
In Murray Mednick's drama, John Diehl and Annabelle Gurwitch (*Dinner & a Movie*) play an unhappily married Jewish couple living and feuding in the Catskills in 1951. $15. Wed.–Sat. at 8, Sun. at 3. Previews begin 5/28 for a 6/2 opening. (See box.) • Jose Quintero Theatre, 534 W. 42nd St. (212-244-7529).

Previews

Bound, Not Gagged

Usually, a good one-act is hard to find, but we have a bounty onstage right now. Ensemble Studio Theatre's **Marathon 2002** continues through June 16, and the Present Company's **Response**, a series of short works about the impact of September 11, runs through June 1. Meanwhile, Intar Hispanic Arts Center is staging **Ties That Bind**, an evening of three short plays by the emerging Latino playwrights Eduardo Andino, Ricardo A. Bracho, and Oliver Mayer. Intar's lineup includes *Young Valiant*, Mayer's story about a hotheaded young man and his family (featuring Alain Rivas and Romi Dias, pictured), and runs through June 30. (See "Off Broadway.")

PHOTOGRAPH BY CAROL ROSEGG.

Previews

Too Cruel to Be Forgotten

Fans of television's guilty pleasure *Dinner & a Movie* will be surprised to discover that the show's shticky co-host, Annabelle Gurwitch, turned in one of Los Angeles's most heralded performances last year, as a cruel and crass Catskills housewife. In Murray Mednick's semi-autobiographical drama **Joe and Betty**, Gurwitch, according to one critic, "shines and sickens" as one half of an embittered, feuding couple; John Diehl (pictured, with Gurwitch) plays the childish husband, a part-time movie projectionist who calls himself Matinee Joe. Previews begin May 28. (See "Off Broadway.")

Marathon 2002
Ensemble Studio Theatre's wonderful annual festival of one-acts, featuring twelve new works by veterans, including Horton Foote and Romulus Linney, and tyros, including Rogelio Martinez and Lisa-Marie Radano. The one-acts are performed, in repertory, in three four-play series. $30; $75 for all three series. Call for schedule. Through 6/16. • E.S.T., 549 W. 52nd St. (212-247-4982).

New York Stories in Black and White
The Italian-American Repertory Company stages several one-acts that examine cross-ethnic relationships. $22.50. Wed.–Sat. at 8, Sun. at 3. In previews for a 6/2 opening. Through 6/23. • Bank Street Theatre, 155 Bank St. (212-206-1515).

This Thing of Darkness
A new drama by Craig Lucas (*Prelude to a Kiss, The Dying Gaul*) and David Schulner about two young men. $45. Tues.–Sat. at 8, Sat. and Sun. at 3. In previews for a 5/30 opening. (See box.) • Atlantic Theater, 336 W. 20th St. (212-239-6200).

Now Playing

★ Blue Man Group: Tubes
Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Appropriate for just about everyone—kids, adults, tourists, haters and lovers of performance art. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 2, 5, and 8. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Capitol Steps: When Bush Comes to Shove
Beltway puns and shtick, delivered by the Capitol Steps troupe. $50. Mon.–Sat. at 8, Wed. and Sat. at 2:30. Through 8/31. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

★ The Carpetbagger's Children
In Horton Foote's new family drama, Hallie Foote, Roberta Maxwell, and Jean Stapleton play three wealthy daughters who grew up on the Texas estate of their father, a former Union soldier. $60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 6/30. • Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

Circle
Suzanne Bachner's bicoastal comedy about a strange range of characters, all linked together by sex. $30. Mon.–Wed. at 8, Fri. and Sat. at 10:30, Sun. at 5. Through 6/16. • Kraine Theater, 85 E. 4th St. (212-206-1515).

The Complete Works of William Shakespeare (Abridged)
A 90-minute crash-course through the Bard's works, including a nine-second *Hamlet*. $25–$55. Tues.–Fri. at 8, Sat. at 2, 5, and 8, Sun. at 4. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

★ De La Guarda
A raucous show that's part carnival, part rock concert, and almost entirely airborne. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Donkey Show
A wild, loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. Cable sex icon Robin Byrd hosts on Wednesdays. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

A Few Stout Individuals
Michael Grief directs John Guare's new comedy about the destitute Ulysses S. Grant, as he's offered a fortune by Samuel Clemens for his memoirs. When his conniving family finds out, they scheme to keep the old man alive. $50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 6/9. • Signature Theatre's Peter Norton Space, 555 W. 42nd St. (212-244-7529).

Fool for Love
29th Street Rep revives its production of the melancholic Sam Shepard drama, a tale of two former lovers who meet at a hotel room in the Mojave Desert. $45. Mon.–Fri. at 8, Sat. at 5 and 8. Through 6/29. • 29th Street Rep Theatre, 212 W. 29th St. (212-206-1515).

Forbidden Broadway 20th Anniversary Celebration
Gerard Alessandrini's newest update of his long-running musical spoof of musicals past and present, which takes swipes at productions like *The Producers* and *The Full Monty*. $49.50–$55. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

The Godfadda Workout
Comedic actor Seth Isler parodies the Coppola classic. $20–$50. Mon., Wed.–Sat. at 8, Sat at 2, Sun. at 3 and 7. • American Place Theater, 111 W. 46th St. (212-239-6200).

★ House and Garden
Alan Ayckbourn's latest plays have a wonderful gimmick—and London critics swear it works: Two plays, one in the house, one in the garden, unfold simultaneously, as actors shuttle between the two stages. The plot concerns a garden party gone awry and a French actress who loves her liquor. John Tillinger directs. $60. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2:30. • MTC Stages 1 and 2 at City Center, 131 W. 55th St. (212-581-1212).

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revue about heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

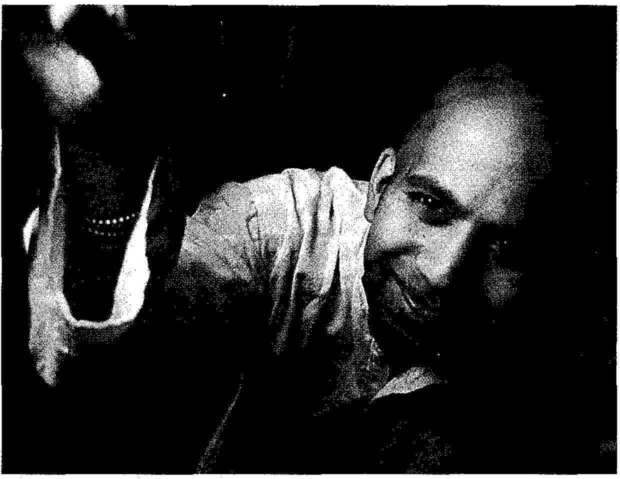
A Letter From Ethel Kennedy
Actress Joanna Gleason, who won a Tony for her role in the Broadway premiere of *Into the Woods,* returns to New York to direct Christopher Gorman's new work, a comic drama about a middle-aged gay man who is still attempting to reconcile with his family. $37.50. Call for schedule. • MCC Theater, 120 W. 28th St. (212-206-1515).

Love, Janis
An enjoyable new bio-musical based on *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. Now featuring Laura Branigan. $45–$100. Mon, Wed.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. • Village Theater, 158 Bleecker St. (212-307-4100).

Menopause the Musical
A parody set in Bloomingdale's. $48.50. Tues.–Sat. at 8, Wed., Sat., and Sun. at 3. • Theatre Four, 424 W. 55th St. (212-239-6200).

Onstage

Lab Rats



Labyrinth Theater Company's talented co-artistic directors John Ortiz and Philip Seymour Hoffman have managed to build a theater company where celebrity enhances, rather than obscures, emerging talent. This week, the company highlights two gifted young artists. In **Culture Bandit**, comic and spoken-word performer Vanessa Hidary, a self-described "Hebrew Mamita," riffs on growing up Jewish in the city. In **Darwaza**, the multitalented performer Ajay Naidu (pictured) gets the solo stage he's deserved for some time. A successful child actor, he's matured into a terrific performer and break-dancer (he had a stunning side-project band called Bhom Shankar) as well as a sharp comic actor (*SubUrbia*, "Lateline"). Expect Naidu to sample all of his talents in this new work, a wild riff on Indo-American New York. Performances begin May 29. (See "Off-Off Broadway.")

★ Mr. Goldwyn
In a bit of inspired casting, comedic actor Alan King plays the contentious Hollywood producer Samuel Goldwyn in this new drama by Marsha Lebby and John Lollos. Neil Simon specialist Gene Saks (*Brighton Beach Memoirs, Biloxi Blues*) directs. $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 6/9. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

Much Ado About Nothing/Romeo and Juliet
Pearl Theatre stages the classics, in repertory. $28–$35. Call for schedule. Through 6/16. • Pearl Theatre Company, 80 St. Marks Pl. (212-598-9802).

Naked Boys Singing
Just like a regular musical revue, but without pants. $35–$50. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

★ The Odyssey
Nobel winner Derek Walcott's new stage version of Homer's epic tale, directed by Edward Berkeley. $45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 6/1. • Theatre @ St. Clements, 423 W. 46th St. (212-279-4200).

Pigtown
The Irish Rep stages Mike Finn's drama about a Limerick butcher who approaches the end of his life. Charlotte Moore directs. $35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

Puppetry of the Penis
An oddly innocent lesson in "the ancient Australian art of genital origami." $29.90–$39.90. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Reno: Rebel Without a Pause
Reno transfers her successful solo show, one that was intended to be a vehicle for her rants but quickly became one of the first theatrical performances to incorporate a response to September 11. $40. Mon., Thurs.–Sat. at 7 and 10, Sun. at 5:30. • Zipper, 336 W. 37th St. (212-239-6200).

★ Ricky Jay: On the Stem
Sleight-of-hand master, author (*Learned Pigs & Fireproof Women*), self-publisher (*Jay's Journal of Anomalies*), and actor (*Boogie Nights, Heist*), Ricky Jay is something of a phenomenon. His 1994 show, *Ricky Jay and His 52 Assistants,* sold out almost instantly, and his new one threatens to do the same. As usual, admirer David Mamet directs. $65. Tues.–Sat. at 8, Wed. at 2 and 7, Sun. at 3. Through 7/14. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

Room
SITI Company, directed by Anne Bogart, stages a new work inspired by the writings of Virginia Woolf, adapted by Jocelyn Clarke. $30–$40. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 6/16. • Classic Stage Company, 136 E. 13th St. (212-677-4210).

Smelling a Rat
The New Group stages Mike Leigh's comic drama about a pest-extermination magnate who returns from a well-deserved vacation to find an array of lovers coupling in his penthouse. Featuring Brian O'Byrne, Terence Rigby, Cara Seymour, Eddie Kaye Thomas, and Michelle Williams. $32–$40. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Samuel Beckett, 410 W. 42nd St. (212-279-4200).

Stomp
A boisterous riot of found-object percussion. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. • Orpheum, 126 Second Ave. (212-477-2477).

Surviving Grace
Trish Vradenburg's new play about a mother and daughter's fitful reconciliation. $30–$55. Tues.–Sat. at 8, Wed. and Sat. at 3. • Union Square Theatre, 100 E. 17th St. (212-307-7171).

★ The Syringa Tree
Kate Blumberg plays 28 characters in Pamela Gien's superb solo drama about a young girl coming to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable and affecting tale of family love and loss amid the violence of apartheid. $49.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 6/2. • Playhouse 91, 316 E. 91st St. (212-307-4100).

Tony 'n' Tina's Wedding
A wedding and reception, with Italian buffet, champagne, and wedding cake. $75–$80. Thurs.–Sun. at 7, Sun. at 2. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

21 Dog Years: Doing Time @ Amazon.com
Mike Daisey's Fringe hit—a comic look back at the dot-com era—returns. $45. Mon., Wed., and Thurs. at 8, Fri. at 7 and 9, Sat. at 5 and 9, Sun. at 3. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

Underneath the Lintel
In Glen Berger's play, a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. $40. Tues.–Thurs. and Sat. at 8, Fri. at 7 and 10, Sat. and Sun. at 3. Through 6/30. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

★ The Vagina Monologues
Eve Ensler's oral history of a body part stitches together testimony from women from all over the world. Originally a one-woman show, it's now performed by a rotating trio of actresses. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Vienna: Lusthaus (Revisited)
Conceived and directed by Martha Clarke, with text by Charles L. Mee and music by Richard Peaslee, this erotic multimedia performance evokes the artistic spirit of Vienna a the turn of the century. $50–$60. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 3. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

Off-Off Broadway

Birdy's Bachelorette Party
An interactive comedy about the high jinks of a bride and her pals. $60. Fri. at 8 and 10:30. • Culture Club, 179 Varick St. (212-352-3101).

The Bomb
The International Wow Company revives its 30-person production about love and nuclear weapons. Josh Fox directs. $20–$35. Wed.–Sat. at 8, Sat. at 2. Through 7/14. • Flaboyan Theatre, 107 Suffolk St. (866-468-7619).

Confessions of a Prairie Bitch
Little House on the Prairie vet Alison Arngrim (Nellie Oleson) riffs on her childhood celebrity. $18. 6/1 and 6/2 at 8. • Fez, 380 Lafayette St. (212-533-2680.)

Cooper Savage
Bash Halow's southern gothic about a Virginia family. $20. Wed.–Sat. at 8. • West End Theatre at the Church of SPSA, 263 W. 86th St. (866-468-7619).

Culture Bandit/Darwaza
Vanessa Hidary's *Culture Bandit* and Ajay Naidu's *Darwaza.* 5/29–6/8 at 8. (See box.) • Center Stage/NY, 48 W. 21st St. (212-929-0900).

Cute Boys in Their Underpants . . .
Vortex stages the latest in a batch of raunchy plays. $19. Mon., Thurs.–Sat. at 8, Sun. at 5. • Dixon Place, 309 E. 26th St. (212-532-1546).

Falling to Pieces: The Patsy Cline Musical
A musical devoted to the country-western crooner. $19. Wed.–Sat. at 8, Sun. at 3. • Bank Street Theatre, 155 Bank St. (212-279-4200).

★ The Guys
Amy Irving and Tom Wopat star in first-time playwright Anne Nelson's surprisingly powerful two-person drama about a fire captain who asks a journalist to help him write eulogies for his men. $55. Tues.–Fri. at 7. • The Flea, 41 White St. (212-206-1515).

Labapalooza!
The annual puppetry festival, featuring works about everything from pterodactyls to Charles Mingus. $20. Call for schedule. Through 6/1. • St. Ann's Warehouse, 38 Water St., Brooklyn (718-858-2424).

Life During Wartime
No-Pants Theatre stages a drama about two New

PHOTOGRAPH BY WEBB WILCOXEN.

Yorkers in the aftermath of September 11. $15. Thurs.–Sun. at 7. • Here, 145 Sixth Ave. (212-647-0202).

The Marriage of Figaro
The Beaumarchais classic comedy (and source of Mozart's opera). $15–$40. Wed. at 7, Thurs.–Sat. at 8, Sun. at 3. T• Bouwerie Lane Theatre, 330 Bowery (212-677-0060).

★ Monday Night Magic
Internationally known magicians in an intimate setting. $29.50–$32.50. Mon. at 8. • McGinn/Cazale Theater, 2162 Broadway, at 76th St. (212-615-6432).

Mono
An inventive, interactive play set in a barlike environment, with a sock puppet. $10–$15. Thurs.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

Mr. Kolpert
David Gieselmann's audacious comedy tracks five ordinary people whose lives suddenly become extraordinarily absurd. $12–$15. Call for schedule. • Dixon Place, 309 E. 26th St. (212-532-1546).

Nighttown
In Susan Mosakowski's new drama, Michael Ryan plays an institutionalized actor who befriends a man (Matthew Maguire) because he believes that the man killed his wife's lover. $20. Wed.–Sat. at 9:30. Through 6/1. • Flea, 41 White St. (212-226-2407).

Placebo Sunrise
Garvey & Superpants stage their latest oddity. $3–$20. Thurs.–Sat. at 8, Fri. and Sat. at 11. Through 6/30. • Pleasure Center, 125 W. 42nd St. (212-726-3054).

Popera!
The finest drag diva to come out of Juilliard, Shequida riffs on the mainstreaming of her art—opera, that is. $20. Mon. and Tues at 8, Fri. and Sat. at 10:30. Through 6/8. • P.S. 122, 150 First Ave. (212-477-5288).

Red Death
Clubbed Thumb kicks off its summer series with an odd contemporary take on Poe. $15. Fri.–Sun. at 8. • Ohio Theater, 66 Wooster St. (212-802-8007).

Red Hot Mama
A musical tribute to Sophie Tucker, featuring Sharon McNight (*Starmites*). $45. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2:30. • York Theatre at St. Peter's in the Citigroup Center, 619 Lexington Ave. (212-239-6200).

Response: Stories About What Happened
Short works written after September 11. $12. Wed.–Sat. at 8. • Present Company Theatorium, 198 Stanton St. (212-420-8877).

The Sandman
Target Margin stages a new opera based on E.T.A. Hoffman's classic story. David Herskovits directs. $20. Mon., Wed., Fri., and Sat. at 8. Through 6/1. • Connelly Theater, 220 E. 4th St. (212-358-3657).

Self Defense
New Georges stages Carson Kreitzer's drama about a prostitute assigned to death row for the murder of seven of her clients. $15. Mon.–Sat. at 8:30. Through 6/15. • Here, 145 Sixth Ave. (212-647-0202).

Thin Walls
Alice Eve Cohen's drama tracks the intersecting stories of residents in a run-down Manhattan apartment building. $20. Thurs.–Sat. at 8. Through 6/15. • 78th Street Theatre Lab, 236 W. 78th St. (212-206-1515).

This End Up (A Manual for Lovers of Asians)
Ma Yi's cabaret explores interracial romance and lampoons ethnic stereotypes. $15. Thurs.–Sat. at 10, Sun. at 5:30. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Ties That Bind
The Latino-focused theater company Intar stages three plays in repertory: Oliver Mayer's *Young Valiant*, Eduardo Andino's *Cuchifrito*, and Richard A. Bracho's *A to B*. $15–$25. Call for schedule. (See box.) • Intar 53, 508 W. 53rd St. (212-279-4200).

To Dream Alive
Three "psycho-poetic" experimental short plays by Amy Guggenheim. $15. Thurs.–Sun. at 8, Sun. at 2:30. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

The World Is Round
A new kid-friendly musical based on Gertrude Stein's little-known children's book of the same name, by Drew Pisarra, with score by Gisburg and trip-hop beats by Phil Painson. $10. Sun. at 2. • Manhattan Theatre Source, 177 Macdougal St. (212-501-4751).

KOLKER *Continued from page 28*

some people learn the parts to the whole; other people learn the whole to the parts. That's how I'd contrast them. Harold Levy is the parts to the whole, and Rudy Crew was the whole to the parts."

Ninfa Segarra—whom Giuliani appointed—seizes on this as Levy's Achilles' heel. "We see there was groundwork laid under Rudy Crew in the early grades—more time on tests, more time on instruction, the right kind of professional development, the right kind of testing," she says. "But those kids are now in middle school. What are we doing when the kids get there? Because once they enter a dysfunctional middle school, it all goes down the tubes. We at the board even created a task force on middle schools, but we couldn't get him to focus on it."

IF LEVY IS THE ULTIMATE MANAGER, DR. JUdith Rizzo, the deputy chancellor for instruction, is the archetypal educator. A former principal from Boston, she came in with Crew in 1996 and, in a deliberate gesture of continuity, was retained by Levy. (It was *she* who, on general orders from Crew, pulled off the end of social promotion, the mainstreaming of special-ed kids, the chancellor's district, the higher elementary-education standards.) Now she's leaving to head an education institute in North Carolina. To many in the system, her departure is more profound than Levy's or the board's. "It's been horrendous," one observer says of her and Levy's relationship. "He's had a tremendous lack of respect for her. It was sort of like 'I can't get rid of her because there'd be all this criticism, but I can't work with her because she's not my style.' "

It's clear that Rizzo has been marginalized under Levy (he brought in not one but two deputies to focus on management, David Klasfeld and Tony Schorris). Part of the problem was a culture clash: Levy's a top-down, boardroom guy, driven by timetables and procedures; she's a born-and-bred pedagogue, fluent in educationese, not exactly interested in meeting corporate-style objectives. With *Carmen* playing on her office stereo, Rizzo is a bit more blunt about it, albeit without uttering Levy's name. "I mean, *anybody* can take a bunch of data and say 'Oh, look at this' and 'Thank you, good-bye, and see you in a couple of months,' " she says. "But it's really important to do follow-up and make sure that there's support for those superintendents."

But Levy is Mr. Follow-Up, isn't he? "There's follow-up, and there's *follow-up*," Rizzo says. "Look at special education"—a Rudy Crew–era accomplishment. "People said it could never be done. A chancellor *can* make change—if he or she is focused, has the commitment, and aligns all the resources to do it—not plays around at the edges and does little piddly things here and piddly things there."

To which Levy, like so many chancellors before him, can convincingly plead poverty: "There are pieces of the puzzle that I've tried to work on, and where I've seen problems, I've tried to do something. But you're limited by your resources."

MAYORAL CONTROL IS SUPPOSED TO MAGICally solve Livingston Street's money troubles, its political squabbles, its education problems. There's an implied, perhaps quixotic expectation that if Bloomberg gets control, he'll come to understand just how much cash the system really needs and will stop bleeding it. (Never mind Albany, which still holds the purse strings, and the teachers union, which isn't going anywhere.) Beyond that, Rizzo envisions a City Hall education agency working hand in hand with agencies like children's services and foster care to "create wraparound services for our children."

But there's a wider chasm here that one hopes mayoral control can bridge—the culture clash. When we talk about the school system, we go on about unbelievable incompetence: subterranean test scores, astounding disorganization, and cost overruns. But there's more to this than just getting the place running well. There are thousands of professionals in the system who do their jobs, and kids who show up wanting to learn. A chancellor—or education commissioner, or whatever the new boss is called—is going to have to inspire them toward greater reforms. Otherwise, it's like teaching to the lowest student: Everybody loses.

"You can't slow down for a second on the instructional front," Rizzo says. "You have to keep your eye on the prize all the time. The mayor said he wants to show an increase in achievement in three years, 'and if I don't do that, you can put me out of office.' I think that's a fair enough deal."

That's accountability—still a largely unexplored management technique in the school system, despite Levy's best efforts. But can the system be trusted with a mayor who, like Levy, is *not an educator*? At this particular moment, Livingston Street is ready to try anything.

"To say that mayoral control will politicize the school system is naïve," says Rizzo—like Levy, a senior about to graduate, with one foot out the door. "The school system *is* political. It is the essential political institution. Let's not pretend otherwise." ■

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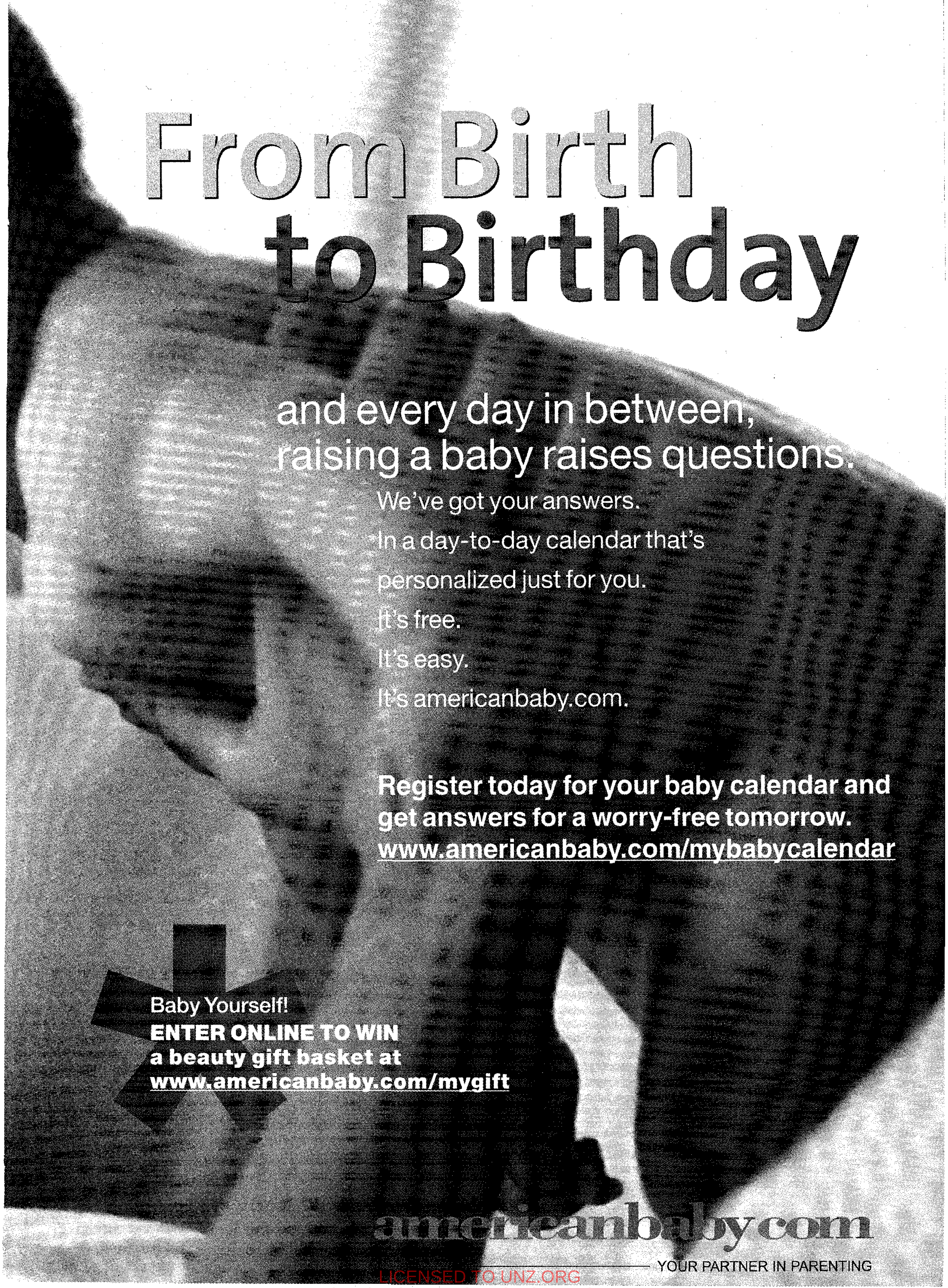

From Birth to Birthday

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Art

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

★ John James Audubon and Robert Havell Jr.
Sixty-one artist's proofs from Audubon's four-volume *The Birds of America* that were passed down through the family of Audubon's engraver, Robert Havell Jr., who contributed landscape and floral backgrounds to the prints; through 7/12. • Hirschl & Adler, 21 E. 70th St. (212-535-8810).

Peter Dayton
Pop-influenced color laser Xerox collages that depict dense compositions of flowers; through 7/3. • Winston Wächter Mayer, 39 E. 78th St. (212-327-2526).

★ Julio González
A survey of sculptures and drawings by the Spanish artist (1876–1942) who spent most of his career in Paris and is known for his abstract forged and welded open-form constructions in iron, bronze, and silver; through 6/28. • Dickinson Roundell, 19 E. 66th St. (212-772-8083).

★ John Graham
Paintings and drawings dating from the twenties to the fifties, by the Russian-born American artist whose circle of artist friends included Stuart Davis, Willem de Kooning, and Arshile Gorky, among others; through 7/31. (See box.) • York, 21 E. 65th St. (212-772-9155).

★ Paul Kleinschmidt
Paintings of landscapes, still-life, and interior scenes by a German Expressionist (1883–1949) whose stylized geometric works were characterized by an abundance of white; through 6/6. • Goethe-Institut, 1014 Fifth Ave. (212-439-8700).

★ Middleton Manigault
A traveling survey organized with the Columbus Museum of Art, of paintings, etchings, ceramics, and wood sculptures by a previously neglected American modernist (1887–1922); through 7/19. • Taggart, 48 E. 73rd St. (212-628-4000).

★ Sarah McEneaney
Colorful egg-tempera paintings that depict the artist's home, garden, and neighborhood in Philadelphia; through 6/8. • Schlesinger, 24 E. 73rd St. (212-734-3600).

Pam Sheehan
Small-scale landscapes, seascapes, and portraits; through 6/14. • Davis & Langdale, 231 E. 60th St. (212-838-0333).

★ Francis A. Silva
Atmospheric Hudson River and coastal New England scenes by a luminist painter (1835–1886); through 6/28. • Berry-Hill, 11 E. 70th St. (212-744-2300).

57th Street Area

Maurizio Cattelan/Thomas Struth
An installation, *Frank and Jamie*, that is both an inverted image of power and about the seduction of authority/New large-scale photographs taken in the Pergamon Museum, Berlin. Through 6/15. • Goodman, 24 W. 57th St. (212-977-7160).

★ Karin Davie
Previously unexhibited works on paper that offer an overview of the artist's various themes and methodologies; through 6/22. • Boone, 745 Fifth Ave. (212-752-2929).

Stephen De Staebler
Sculptures of fragmented figures constructed from fired clay and wood; through 6/15. • Franklin Parrasch, 20 W. 57th St. (212-246-5360).

Philip Guston
Prints from the eighties in the artist's late, cartoony style; through 7/13. • Sheehan, 20 W. 57th St. (212-489-3331).

Zebedee Jones
Monochromatic paintings with a sculptural presence; through 6/14. • Danese, 41 E. 57th St. (212-223-2227).

Susan Kleinberg
Fear Not, a video work featuring interviews with politicians, writers, scientists, and people from all walks of life on their concepts of courage; through 6/28. • Neuhoff, 41 E. 57th St. (212-838-1122).

Ricardo Mazal
Abstract paintings, works on paper, and monotypes; through 6/21. • Barquet, 41 E. 57th St. (212-644-9090).

Alfonso Ossorio/Clifford Odets
Brilliantly colored paintings and mixed-media assemblages on shaped panels—works the Philippino-born artist labeled "congregations"—dating from 1936 to 1990/Humorous and occasionally disturbing "naive" paintings created during the forties and fifties by the American playwright. Through 8/2. • Rosenfeld, 24 W. 57th St. (212-247-0082).

★ Pablo Picasso
The first full-scale retrospective of works inherited by Marina Picasso, the granddaughter of Picasso and his first wife, Olga Kokhlova, including paintings, sculptures, drawings, ceramics, and prints; through 7/26. • Krugier, 41 E. 57th St. (212-755-7288).

★ Martin Puryear
Five new wood sculptures, a drawing, and prints; through 6/21. • McKee, 745 Fifth Ave. (212-688-5951).

SoHo and TriBeCa

★ Dennis Adams
Large-format photographs that depict airborne debris in Manhattan; through 6/28. • Kent, 67 Prince St. (212-966-4500).

Bo Bartlett
Large-scale paintings that imbue scenes from everyday life with symbolic meaning; through 7/15. • P•P•O•W, 476 Broome St. (212-941-8642).

Jean-Christian Bourcart
The photographer's own collection of rejected wedding photographs by anonymous photographers; through 6/15. • Martos, 515 Broadway (212-343-4293).

★ Tyyne Esko
Poetic paintings of rural Finland by a self-taught Finnish artist; through 6/28. • Ross, 568 Broadway (212-343-2161).

★ Simon Frost
Ethereal ink and graphite drawings; through 7/27. • Blum, 99 Wooster St. (212-343-0441).

Teo González
Paintings and works on paper in which the artist fills grids with individual drops of enamel paint; through 6/22. • 123 Watts, 123 Watts St. (212-219-1482).

Gillian Jagger
Casts of a dead pregnant doe found by the sculptor on a neighbor's farm; through 6/29. • Kind, 136 Greene St. (212-925-1200).

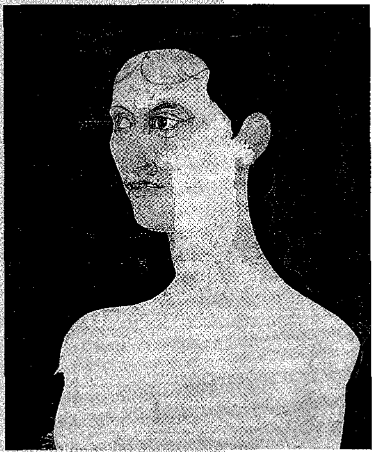
★ Jason Rhoades
A new installation, *PeaRoeFoam. The Impetuous Process & From the Costner Complex* that continues the artist's attempt to map out the conditions under which art can be made; through 6/29. • Zwirner, 43 Greene St. (212-966-9074).

Ground Rules Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6. Stars (★) indicate our editors' recommendations.

Retrospective

Simply Irresistible

By the time he arrived in New York, in 1920, **John Graham** (1886–1961) had already shown a talent for self-reinvention: Born in Kiev, Ivan Gratianovich Dombrowsky had studied law and served as a cavalry officer before fleeing Russia, changing his name, and taking up art. At the Art Students League, where he studied under John Sloan, Graham became notorious for embellishing his past—in one tale, he'd been imprisoned with Czar Nicholas II and his family—but his charisma attracted Alexander Calder, Stuart Davis, Barnett Newman, and Adolph Gottlieb, as well as five wives. Painting, in any case, was Graham's ideal mode of transformation. Borrowing what he considered the best of Picasso, Pollock, Davis, and De Kooning—and simultaneously establishing himself as the guru of modern taste (he helped Frank Crowninshield, the editor of *Vanity Fair*, and other illustrious art lovers build their collections)—Graham was admired for his versatility and avant-garde ideas. He finally arrived at his signature style in the mid-forties, painting enigmatic Renaissance-influenced portraits of women that incorporated astrological symbols, Greek letters, and ciphers (pictured, *Aurea Mediocritis*, 1952). What they actually meant has never been divined—Graham was nothing if not a master of paradox—but viewers are free to concoct their own theories at Richard York Gallery, which has gathered a selection of those works, as well as Graham's paintings from the twenties and thirties, none of which have been shown together since the Phillips Collection's Graham exhibition in 1987. (May 31–July 31; see "Galleries: Solos—Madison Avenue.") E.N.



PHOTOGRAPH COURTESY OF RICHARD YORK GALLERY.

Chelsea

Eija-Liisa Ahtila
Recent video installations by a Finnish artist; through 6/29. • Gasser & Grunert, 524 W. 19th St. (212-807-9494).

★ Karl Benjamin and Norman Bluhm
Abstract paintings by both artists—hard-edge geometric by the former and gestural by the latter—that were made between 1955 and 1965 and reveal a shared love of color and overall opticality; through 6/22. • Snyder, 601 W. 29th St. (212-871-1077).

★ Linda Besemer
Monumental abstract stripe paintings draped on aluminum rods; through 6/8. (See box.) • Cohan Leslie and Browne, 138 Tenth Ave. (212-206-8710).

Photography

Soap Opera

In her latest photographs of used bars of soap with seductive names like Honey and Caress (pictured, *Untitled*, 2001), well-worn rubber gloves, and scorched—and desperately scrubbed—pot bottoms, at Julie Saul Gallery, **Orit Raff** isolates the relics of obsessive cleansing to show that *nothing* truly eliminates dirt. (Through June 22; see "Photography.")

PHOTOGRAPH COURTESY OF JULIE SAUL GALLERY.

★ Mark di Suvero
A new large-scale steel construction that could be considered an abstract drawing materialized in space, and a group of drawings from an ensemble made for the Nasher Sculpture Center, Dallas; through 6/29. • Cooper, 534 W. 21st St. (212-255-1105).

Stephen Ellis
Intimately scaled abstract paintings that draw on such such sources as Eadweard Muybridge's photographs and the religious paintings of medieval Tibet; through 6/22. • Von Lintel, 555 W. 25th St. (212-242-0599).

Karen Finley
Paintings of beds that reveal their owner's quirks; through 7/26. • Liebman Magnan, 552 W. 24th St. (212-255-3225).

Caio Fonseca
New abstract paintings and works on paper; through 6/22. • Kasmin, 293 Tenth Ave. (212-563-4474).

Lance Goldsmith/Claudette Schreuders
Paintings in which three shades of gray are used to depict snarled, ropelike lines on white backgrounds/*The Critic*, a carved wood sculpture of a woman holding a pad and pen. Through 6/28. • Shainman, 513 W. 20th St. (212-645-1701).

Isca Greenfield-Sanders
Paintings based on digitally altered found photographs of one family's vacations and weekend gatherings in the late fifties; through 6/15. • Lombard-Freid, 531 W. 26th St. (212-967-8040).

★ Peter Halley
An installation of wall paintings, silk-screened prints, and computer-generated wallpaper that transforms the gallery into an environment of exploding cells, filtered texts, clouds, and eruptions; through 6/22. • Boone, 541 West 24th St. (212-752-2929).

★ Jim Hodges
Wall murals, a photo-sculpture, sheet-music collage drawings, a mirror-mosaic on canvas, and other works that transform everyday materials into metaphors for the passage of time; through 6/22. • CRG, 535 W. 22nd St. (212-229-2766).

★ Yeardly Leonard/Miranda Lichtenstein
Small abstract paintings of vividly colored interlocking square and rectangular forms/Color photographs documenting the Cyberjaya, a failed Internet-technology community outside Kuala Lampur, Malaysia. Through 6/15. • Dee/Glasoe, 545 W. 20th St. (212-924-7545).

★ Brice Marden
Paintings and drawings from the past five years, including seven paintings from the artist's recent "Red Rocks" series, characterized by the kinds of rich colors not seen in his work since the seventies, and three paintings made between 1996 and 2000 that were inspired by his encounter with a black bear in rural Pennsylvania; through 6/21. • Marks, 523 W. 24th St. and 522 W. 22nd St. (212-243-0200).

Jason Meadows
New sculptures; through 6/22. • Bonakdar, 521 W. 21st St. (212-414-4144).

Miguel Navarro
Figurative freestanding sculptures and an installation on the theme of struggle; through 6/22 • Marlborough, 40 W. 57th St. (212-541-4900).

Claes Oldenburg and Coosje van Bruggen
New sculptures that fuse references to nature, art, and literary history, and European and American themes spanning the eighteenth century to the present; through 6/28. • PaceWildenstein, 534 W. 25th St. (212-421-3292).

Elizabeth Peyton
New monotypes and etchings; through 6/22. • Brown's Enterprise, 436 W. 15th St. (212-627-5258).

Richard Prince
New paintings that depict the artist's handpainted jokes atop gestural backgrounds that reference postwar abstraction; through 6/15. • Gladstone, 515 W. 24th St. (212-206-9300).

★ David Reed
New large-scale abstract paintings of overlapping serpentine forms; through 6/15. • Protetch, 511 W. 22nd St. (212-633-6999).

★ Ed Ruscha
New paintings that depict stylized mountains emblazoned with palindromes and witticisms; through 6/15. • Gagosian, 555 W. 24th St. (212-741-1111).

★ Wayne White
Thrift-store lithographs of landscapes on which the artist has painted architecture-shaped texts; through 6/22. • Clementine, 526 W. 26th St. (212-243-5937).

★ Randy Wray
Paintings and drawings of ambiguous sculptural masses; through 6/22. • Eller, 526-30 W. 25th St. (212-206-6411).

★ Carrie Yamaoka/Carrie Moyer
Abstract paintings that consist of Mylar encapsulated in coatings of clear resin/One large-scale painting that depicts Rushmore-like visages of Marx, Lenin, and Mao. Through 6/15. • ebs, 525 W. 26th St. (212-643-200770).

★ Andrea Zittel
"A–Z Cellular Compartment Units," ten interconnected boxlike chambers that fit inside a standard-size room and are the artist's latest sculpture-modules designed to making living more efficient and fun; through 6/15. • Rosen, 525 W. 24th St. (212-627-6000).

Group Shows

Madison Avenue and Vicinity

Gagosian
"The Physical World," paintings and sculpture by Basquiat, Duchamp, Gober, Hirst, Johns, Judd, Klein, Newman, Ryman, Saville, Whiteread, others; through 6/29. • 980 Madison Ave. (212-744-2313).

★ Knoedler
"Coming to Light," paintings by Avery, Gottlieb, and Rothko that were made during their summers in Provincetown between 1957 and 1961; through 8/15. • 19 E. 70th St. (212-794-0550).

★ Mitchell-Innes & Nash
American and European modern and contemporary sculpture, by Andre, Arp, De Kooning, Judd, Lichtenstein, Long, Miro, others; through 6/28. • 1018 Madison Ave. (212-744-7400).

Shapolsky
"Contrasts in Latin American Art," works by Celis, Fernandez, Puppo; through 7/1. • 152 E. 65th St. (212-452-1094).

Zwirner & Wirth
"Paintings from Germany," works by Palermo, Polke, Richter; through 6/29. • 32 E. 69th St. (212-517-8677).

57th Street Area

AXA
"Testimony: Vernacular Art of the African-American South, Selections From the Collection of Ronald and June Shelp," works by Thornton Dial Sr., Mary T. Smith, Henry Speller, James "Son" Thomas, and others; through 7/13. • 787 Seventh Ave. (212-554-4818), Mon.-Fri. 11-6, Sat. noon-5.

★ Cohan
"Painting Matter," works whose material properties are their subject matter, by Apfelbaum, Artschwager, Calame, Hirst, Paine, Stockholder, others; through 6/15. • 41 W. 57th St. (212-7755-7171).

Washburn
Works by members of the AAA, AMA, WPA, and the Ten from the thirties and forties, including Bengelsdorf, Diller, Rothko, others; through 6/28. • 20 W. 57th St. (212-397-6780).

SoHo and TriBeCa

Apexart
"Public Key," works exploring cryptography by Blanc, Nash, Tupper, Vincent, others; through 6/15. • 291 Church St. (212-431-5270).

★ Exit Art
"Show People: Downtown Directors and the Play of Time," an exhibition exploring the directorial work of Abdoh, Bogart, Foreman, Monk, Schumann, and Wilson through individual installations; through 8/17. • 548 Broadway (212-966-7745).

Chelsea

Feigen
Drawings by Cantor, Crumb, Tom of Finland, and photography by Annie Sprinkle; through 7/27. • 535 W. 20th St. (212-929-0500).

★ Rodgers
"Mono-Chrome," an exhibition of monochromatic paintings and sculptures by Eversley, Kline, Marioni, Pietrosanti, Rueda, curated by Barbara Rose; through 6/22. • 529 W. 20th St. (212-414-9810).

Thatcher
"Edge," minimal works by Kim, Thatcher, Thompson; through 6/22. • 529 W. 20th St. (212-675-0222).

Thorp
"From Chelsea with Love," works by Baenziger, Beckman, Brown, Hassuk, Kwiatek, and Mullen; through 6/29. • 210 Eleventh Ave. (212-691-4933).

303 Gallery
"Sunday Afternoon," works by Aitken, Feldmann, Gallace, Wilson, and others; through 7/19. • 525 W. 22nd St. (212-255-1121).

Photography

★ Tom Bamberger
Horizontal panoramas of forests, highways, furrowed fields, and other subjects, created with scanned information taken from 35-mm. negatives; through 6/29. • Tonkonow, 535 W. 22nd St. (212-255-8450).

★ Tina Barney
New large-scale color prints of English people at home and at school; through 6/15. • Borden, 560 Broadway (212-431-0166).

★ Elinor Carucci
Color photographs chronicling the artist's life with her husband, mother, father, grandparents, and other family members; through 6/15. • Ricco/Maresca, 529 W. 20th St. (212-627-4819).

Gregory Crewdson
Elaborately staged, large-scale color photographs that explore social alienation, personal obsession, and sexual desire; through 6/15. • Luhring Augustine, 531 W. 24th St. (212-206-9100).

Frank Horvat
"1999, A Daily Report," color portraits, landscapes, and urban scenes shot on each day of 1999, in France, Greece, Spain, and other countries; through 6/29. • Gat, 1100 Madison Ave. (212-327-0441).

★ ICP
"Rise of the Picture Press: Photographic Reportage in Illustrated Magazines, 1918–1939," approximately 130 examples of rare American and European publications, mostly from the collection of ICP; through 6/16. • "Dream Street: W. Eugene Smith's Pittsburgh Photographs," a photographic portrait of Pittsburgh created between 1955 and 1957; through 6/16. • 1133 Sixth Ave. (212-857-0045), Tues.-Thurs. 10-5, Fri. 10-8, Sat. and Sun. 10-6; $9, students and seniors $6.

Myriam Laplante
Photographs of people in animal costumes romping in arcadian landscapes; through 6/29. • Nosei, 530 W. 22nd St. (212-741-8695).

★ Laura Larson
Color photographs of hotel rooms from which guests have recently departed; through 6/22. • Lennon Weinberg, 560 Broadway (212-941-0012).

★ Lisette Model
Images from the photographer's "Running Legs" and "Reflections" series, made between 1939 and 1945, and portraits of jazz singers and views of the Lower East Side; through 6/29. • Cooper, 521 W. 21st St. (212-255-1105).

★ Scott Peterman
Photographs that depict mundane ad hoc vernacular architecture as mysterious monuments; through 6/15. • Silverstein, 520 W. 21st St. (212-929-4300).

★ Orit Raff
Close-up photographs of scorched pots, soap bars, and gloves that explore notions of cleanliness; through 6/22. (See box.) • Saul, 535 W. 22nd St. (212-627-2410).

★ Georges Rousse
Photographs of dilapidated architectural interiors in Europe, Asia, and the United States that artist alters by cutting away walls and painting; through 6/29. • Mann, 210 Eleventh Ave. (212-989-7600).

Paolo Roversi
Polaroids and newly invented Polaroid editions and dye transfers taken in the photographer's studio; through 6/22. • Pace/MacGill, 32 E. 57th St. (212-759-7999).

Sebastião Salgado
Photographs documenting the ravages of polio on children and the efforts of organizations to deliver polio vaccine to some of the most conflict-ridden places in the world; through 8/16. • Aperture's Burden Gallery, 20 E. 23rd St. (212-505-5555).

★ Larry Silver
Photographs of suburban Southern Connecticut taken over the past 30 years; through 7/27. • Silverstein, 504 W. 22nd St. (212-627-3930).

★ Laurie Simmons
The first color photographs made by the artist, made between 1978 and 1979 and showing her constructed interiors inhabited by dolls; through 6/29. • Skarstedt, 1018 Madison Ave. (212-737-4171).

Throckmorton
"Mexican Suites, Part I: Photography in Mexico," photographs by Aubert, Briquet, Jackson, G. Kahlo, Maler, S. and C. B. Waite, and others, dating from the 1850s through 1925; through 6/29. • 153 E. 61st St. (212-223-1059).

Frederic Weber/Randy West
Color photographs in which figures whose heads and faces have been cropped are depicted as isolated luminous forms in dark backgrounds/Color images of the surfaces of fabrics. Through 6/29. • Richardson, 535 W. 22nd St. (646-230-9610).

Museums

American Craft Museum
★ "Changing Hands: Art Without Reservation." Works in a variety of mediums by 100 established and emerging Native American artists from the Southwest; through 9/8. • "Zero Karats: Jewelry From the Donna Schneier Collection." A collection of jewelry fashioned from non-precious stones and metals that was donated to the museum by Donna Schneier; through 9/8. • 40 W. 53rd St. (212-956-3535), daily 10-6, Thurs. 10-8 (pay what you wish 6-8); $7.50, $4 students and seniors.

American Folk Art Museum
★ "Darger: The Henry Darger Collection at the American Folk Art Museum." The museum's first presentation of 26 large-scale, rarely seen paintings, plus drawings, original manuscripts, books, and sketches from the artist's archives; through 6/23. • "American Radiance: The Ralph Esmerian Gift to the American Folk Art Museum." Paintings, sculpture, pottery, textiles, furniture, and scrimshaw recently donated to the museum by the folk-art collector; through 6/2. • 45 W. 53rd St. (212-977-7170), Tues.-Sun. 10-6 (Fri. to 8); $9, $5 students and seniors.

American Museum of Natural History
"Baseball As America." A study of how the sport reflects our culture, with more than hundreds of artifacts borrowed from the Hall of Fame; through 8/18. • Central Park West at 79th St. (212-769-5100); daily 10-5:45 (on Fri., Rose Center is open to 8:45 for weekly jazz concerts); $10 suggested contribution, $7.50 students and seniors, $6 children.

Asia Society and Museum
"Through Afghan Eyes: A Culture in Conflict, 1987–1992." Images by Afghan photographers and cameramen documenting the closing years of Soviet rule and the gradual collapse of civil society in Afghanistan, drawn from the archives of the Afghan Media Resource Center in Peshawar, Pakistan; through 8/11. • 725 Park Ave. (212-288-6400), Tues.-Sun. 11-6 (Fri. 11-9, free admission 6-9); $7, $5 students and seniors.

Bard Graduate Center for Studies in the Decorative Arts
★ "Utopia & Reality: Modernity in Sweden, 1900–1960." A survey of Swedish modernism comprising more than 200 classic works of art and design; through 6/16. • 18 W. 86th St. (212-501-3000), Tues.-Sun. 11-5 (Thurs. to 8); $3, $2 students and seniors.

Brooklyn Museum of Art
"Star Wars: The Magic of Myth." Original artwork, props, models, costumes, and characters used to create the *Star Wars* trilogy, as well as objects from *Star Wars: Episode I—The Phantom Menace*; through 7/7. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; $6, $3 students and seniors.

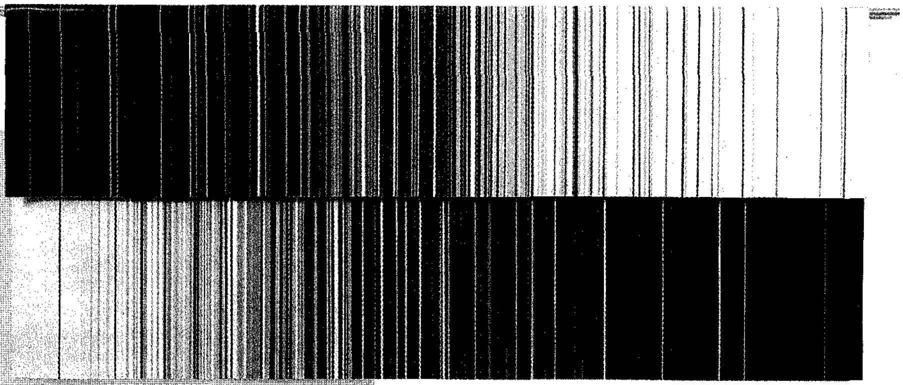
Cooper-Hewitt, National Design Museum, Smithsonian Institution
★ "Skin: Surface, Substance + Design." A survey of developments in skin technology as seen through examples of recently designed furniture, decorative objects, fashion, and other products; through 9/15. • ★ "Russel Wright: Creating American Lifestyle." A retrospective of the American designer's work, including examples of his dinnerware, furniture, appliances, textiles, and interiors; through 9/15. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. noon-5, Tues. 10-9 (5-9, free admission); $8, $3 students and seniors.

★ Dahesh Museum of Art
"Fire & Ice: Treasures From the Photographic Collection of Frederic Church at Olana." Works by such renowned nineteenth-century photographers as Désiré Charnay, John Moran, Eadweard Muybridge, and Carleton Watkins that were collected by the American landscape painter (1826–1900) and are on loan from Olana, his estate near Hudson, New York, now a historic site; 6/4–8/26. • 601 Fifth Ave., at 49th St. (212-759-0606), Tues.-Sat. 11-6; free.

Talent

Peeled Paintings

It's hard to categorize **Linda Besemer**'s large, unstretched works at Cohan Leslie and Browne—you could convincingly argue that they are painting, sculpture, or a combination of both. They're created solely from acrylic paint, which the artist applies to glass in layers, allows to dry, peels off in one thick skein, and folds and drapes over aluminum dowels (pictured, *Fold, #70*, 2002). Besemer's references to color-field painting, Process Art, and Minimalism are pointed, however, and intriguingly mixed—imagine a Gene Davis stripe painting, a Lynda Benglis poured-latex floor piece, and a Donald Judd stacked sculpture all rolled into one. (See "Galleries: Solos—Chelsea.")



PHOTOGRAPH COURTESY OF COHAN LESLIE AND BROWNE, NYC.

Dia Center for the Arts

★ "Mapping the Studio I (Fat Chance John Cage)." A new large-scale video installation by Bruce Nauman that records the nocturnal activity in the artist's studio of his cat and an infestation of mice during the summer of 2000; through 6/16. • "Alfred Jensen: *Concordance.*" Key paintings by the Guatemalan-born Danish artist, including his final artistic statement, *Great Pyramid*, which is on public exhibition for the first time; through 6/16. • "Jorge Pardo and Gilberto Zorio: *Reverb.*" The former's redesign of Dia's bookshop, lobby, and gallery and the latter's *Microfonia*, a sound work first created in 1969; through 6/16. • "Diana Thater: *Knots + Surfaces.*" An environment of layered video projections and clustered monitors that interacts with the open space of Dia's third-floor gallery; through 6/16. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. noon-6; $6, $3 students and seniors.

Drawing Center

★ "Ellsworth Kelly, *Tablet 1948–1973.*" 188 panels that were created by the artist from hundreds of smaller works, such as collages, sketches, and drawings, and served as preliminary concepts for large-scale paintings and sculptures; through 7/24. • "Sarah Oppenheimer: Hallway." An installation transforming the Drawing Center's Drawing Room at 40 Wooster Street into a hallway whose dimensions she will alter during the course of the exhibition; through 7/7. • 35 Wooster St. (212-219-2166), Tues.-Fri. 10-6, Sat. 11-6; donation suggested.

Frick Collection

★ "Greuze the Draftsman." The first exhibition devoted exclusively to the drawings of the eighteenth-century French painter and draftsman (1725–1805), featuring works on loan from numerous American and European museums; through 8/4. • 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6, Sun. 1-6; $10, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery

★ "Priceless Children: American Photographs 1890–1925/Child Labor and the Pictorialist Ideal." Vintage black-and-white images of working-class children by F. Holland Day, Gertrude Käsebier, Edward Steichen, Edward Weston, Clarence White, and other pictorialist photographers; through 7/13. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11-6, Wed. 11-8, Sat. 11-5; $2.50 suggested donation.

Solomon R. Guggenheim Museum

★ "Rachel Whiteread: Transient Spaces." Two new large-scale mixed-media sculptures by the British artist that were cast from her new home and studio in London and embody its generic post-ar architecture; through 6/5. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Jewish Museum

★ "New York: Capitol of Photography." Color and black-and-white photographs of the city taken over the past century by 60 photographers, among them Abbott, Bourke-White, DeCarava, Evans, Klein, Levitt, Marks, Parks, Plachy, Winogrand; through 9/2. • "Mirroring Evil: Nazi Imagery/Recent Art." Works by thirteen contemporary artists who use Third Reich imagery to explore the nature of evil; through 6/30. • "An Artist's Response to Evil: "We Are Not the Last" by Zoran Music; through 6/30. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Tues., Wed. 11-5:45; Thurs. 11-8 (Thurs. after 5, pay what you wish), Fri. 11-3, Sun. 10-5:45; $8, $5.50 students and seniors.

Metropolitan Museum of Art

★ "Adrian: American Glamour." Examples of fashion work and costume designs for MGM by the American designer (1903–1959) who dressed Greta Garbo, Katharine Hepburn, Norma Shearer, and others; through 8/18. • "New York, New York: Photographs From the Collection." Images of New York City from the era of the daguerreotype to the seventies; through 8/25. • ★ "Tapestry in the Renaissance: Art and Magnificence." The first major loan exhibition of tapestries in the United States in 25 years and the first extensive survey of tapestry production between 1460 and 1560, featuring some 45 of the greatest tapestries of the period, as well as preparatory drawings and cartoon fragments; through 6/19. • ★ "Splendid Isolation: Art of Easter Island." The first American exhibition devoted to the Polynesian art of Easter Island, featuring objects dating from the thirteenth to the nineteenth centuries; through 8/4. • "Treasures From a Lost Civilization: Ancient Chinese Art From Sichuan." Recently excavated sculptures, bronze vessels, jade carvings, and other relics dating from the thirteenth century B.C. to the third century A.D.; through 6/16. • "Klee's Best." A selection of the artist's paintings from the Berggruen Klee Collection, including watercolors he created in Tunisia in 1914 that were instrumental in his path toward abstraction; through 9/8. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:30, Fri. and Sat. 9:30-9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

El Museo del Barrio

★ "Frida Kahlo, Diego Rivera, and Twentieth-Century Mexican Art: The Jacques and Natasha Gelman Collection." A nationally touring exhibition of Mexican modernist art from the collection of the late cinematic mogul and his wife, including works by Carrington, Kahlo, Orozco, Rivera, Siqueiros, others; through 9/8. • 1230 Fifth Ave. (212-831-7272), Wed.-Sun. 11-5; $7, $3 students and seniors (free admission Thurs. from 5-8).

Museum for African Art

"Bamana: The Art of Existence in Mali." Sculptures, headdresses, masks, puppets, and other objects made by the Bamana people of Mali; through 7/28. • 593 Broadway (212-966-1313), Tues.-Fri. 10:30-5:30, Sat. and Sun. noon-6; $5, $2.50 students, seniors, and children.

Museum of the City of New York

★ "Highlights of Manhattan: The Drawings of E. H. Suydam." Graphite drawings of New York City in the twenties by the American illustrator (1885–1940), all of which were made to illustrate the 1927 travel book *Highlights of Manhattan*; through 9/15. • "Brotherhood: In Strength and Sorrow—Images of the FDNY," a photographic tribute to the firefighters who lost their lives in the September 11 tragedy, featuring images from the book of the same title as well as images that have not been previously published; through 6/2. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

National Academy of Design

★ "177 Annual: An Invitational Exhibition." The debut of New York's oldest annual juried survey of American Art, begun in 1826, as an invitational survey, featuring more than 135 works in various media by 95 artists; through 6/9. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. noon-5, Fri. 10-6, Sat. and Sun. 10-5; $4.50-$8; students and seniors.

Neue Galerie

★ "Oskar Kokoschka: Early Portraits from Vienna and Berlin, 1909–1914." An exhibition marking the first time the Austrian Expressionist's early portraits have been shown together, including portraits of Adolf Loos, Alma Mahler, and others; through 6/10. • 1048 Fifth Ave. (212-628-6200), Fri. 11-9, Sat., Sun., Mon. 11-6; $10, $7 students and seniors.

New Museum of Contemporary Art

"Lee Bul." An interactive installation, *Live Forever*, that consists of a video projection and three karaoke booths that visitors are invited to enter one at a time for a solo performance; through 7/7. • "Marlene Dumas: Name No Names." Eighty figurative works on paper by this Amsterdam-based artist known for her frank drawings of human figures and faces; through 6/2. • 583 Broadway (212-219-1222), Tue.-Sun. noon-6, Thurs. noon-8 ($3 admission Thurs. 6-8); $6, $3 artists, students, and seniors.

New York Public Library

★ "Victorians, Moderns, and Beats: New in the Berg Collection, 1994–2001." Manuscripts, books, notebooks, photographs, and other archival materials of E. M. Forster, Henry James, Jack Kerouac, Sylvia Plath, W. B. Yeats, and other writers acquired by the library's Berg Collection of English and American Literature over the past seven years; through 7/27. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10-6, Tues. and Wed. 11-7:30, Thurs.-Sat. 10-6; free.

New-York Historical Society

"Me, Myself & Infrastructure: Private Lives and Public Works in America." A commemoration of the 150th anniversary of the American Society of Civil Engineers through installations resembling everyday locations designed by the creative team of Chicken & Egg Public Projects, Inc., and Boym Partners, Inc.; through 9/15. • ★ "The Tumultuous Fifties: A View From the New York *Times* Photo Archives." An exhibition of photographs dating from 1896 through the 1980s culled from the New York *Times* pictures archives; through 8/14. • ★ "Building on the Flatiron: The Centenary of a New York Icon (1902–2002)." Photographs, drawings, paintings, prints, souvenirs, and ephemera from the society's collection relating to one of New York's oldest and most unusual skyscrapers; through 9/1. • ★ "The Games We Played: American Board and Table Games From the Liman Collection." More than 150 examples of board games dating from the end of the Civil War through the first decade of the twentieth century; through 1/5/03 • ★ "Ralph Fasanella's America." A retrospective of paintings by the folk artist and labor activist (1914–1997), a second-generation Italian-American who was born New York City; through 7/14. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center

★ "Heart of Gold." Projects on the theme of capitalism by Eleanor Antin, Katrin Asbury, Hope Ginsburg, Anissa Mack, Noah Sheldon, and Peter Walsh; through 9/29. • "Magnus von Plessen: Recent Paintings." Small paintings based on found photographs and the artist's own snapshots; through 9/29. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun. noon-6; $5 suggested donation.

Queens Museum of Art

"Rom of Ridgewood." Photographs of gypsy communities in Queens by Yale Strom; through 7/7. • "In the Flow: Artists From the Living Museum." Works by artists who have worked at the Living Museum, a 40,000-square-foot art studio and gallery that provides space and support for the mentally ill and is part of the Creedmoor Psychiatric Center in Queens Village; through 7/7. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.-Fri. 10-5, Sat. and Sun. noon-5; $5, $2.50 students and seniors.

Studio Museum in Harlem

"Black Romantic: The Figurative Impulse in Contemporary African-American Art." Paintings and drawings by 30 artists living in the United States whose imagery represents African-American subjects in contemporary settings and scenes; through 6/23. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon-6, Fri. noon-8; $5, $3 students and seniors.

Whitney Museum of American Art

★ "Oldenburg–Van Bruggen Drawings in the Whitney Museum of American Art." Works on paper by Claes Oldenburg from the past 40 years, including drawings made with his wife and partner, Coosje van Bruggen; 6/7–9/15. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris

★ "Five by Five: Contemporary Artists on Contemporary Art." Recent works by Reed Anderson, Rina Banerjee, Susan Graham, Ryan Humphrey, and Larry Krone shown alongside works from the Whitney's permanent collection by Mike Kelley, Donald Lipski, Charles Ray, Tom Sachs, and Chris Wool; through 7/5. • 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Auctions

Christie's

5/29 at 10: "Latin American Art." On view from 5/25. 5/29 at 2: "Important American Furniture, Silver, Prints, and Folk Art." On view from 5/26. 5/30 at 10: "Sporting Art." On view from 5/25. 5/30 at 2: "Fine Musical Instruments." On view from 5/25. 5/31 at 10 and 2: "Wine." On view from 5/26. • 20 Rockefeller Plaza (212-636-2000).

Phillips de Pury & Luxembourg

6/4 at 2: "The John Hobbs Collection of English and Continental Furniture." On view from 5/29. • 3 W. 57th St. (212-940-1200).

Sotheby's

5/29 at 7 and 5/30 at 10:15: "Latin American Paintings." On view from 5/25. • 1334 York Ave., at 72nd St. (212-606-7000).

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cue

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

Ground Rules These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

New and Noteworthy

A Salt & Battery
In addition to all that wonderfully battered-and-deep-fried crispy-flaky stuff and all that goes with it, the new East Village outpost of the top-notch fish-and-chips shop has a steak-and-kidney pie machine imported from the homeland, an all-day fry-up for late-rising Anglophiles, and, in a break with tradition, 35 actual seats, not to mention delivery. • 80 Second Ave. (212-254-6610). (I-M)

★ Alias Restaurant
The owners of 71 Clinton Fresh Food and aKa Cafe have tripled their presence on the block with this casually sophisticated bistro. It's closer to 71 in food and mood, and offers top-notch service, a quirky wine list, and an equally inventive menu featuring dishes like skate fish cakes, a chicken-fried portabello, a flawless hanger steak, and, in tribute to a fading Lower East Side industry, a pickle-plate appetizer. • 76 Clinton St. (212-505-5011). (M)

Black Duck
Named for a rum-running boat and owned by a hotel and cruise-ship company, this tavernesque restaurant at the Park South Hotel understandably goes overboard on seafood dishes like lobster martini, porcini-and-herb-crusted salmon in pastry, and sushi-style sesame-seared tuna. The "black duck" is pepper-crusted magret cooked with the proprietary house rum. • 122 E. 28th St. (212-204-5240). (M)

★ Blue Fin
How can you tell you're in a W hotel? The striking design; the Rande Gerber bar; and the upscale restaurant, like this stylish seafood house at the W Times Square. It's smart. It's handsome. Fiercely noisy with jazz to boot. Chef Paul Sale scores with splendid goat-cheese-and-beet salad, a superior crab cake with celery-root salad, and a silken, often luminous way with fish, plus sushi to match any vowel-ending raw-fish bar in town. • 1567 Broadway, at 47th St. (212-918-1400). (M-E)

Blue Smoke
Danny Meyer, sultan of sophisticated dining, has transformed the former 27 Standard into a much more rough-hewn establishment with a woody barroom full of high-backed booths, a skylit dining room, recession-friendly prices, and, most significant, a pair of Missouri-made pit smokers. The menu goes whole hog, from pulled pork and hot links to baby-back and spare ribs. Meyer clearly plumbed his St. Louis childhood for specialties like toasted ravioli and Fitz's root beer. • 116 E. 27th St. (212-447-7733). (M)

Bonita
The same folks who turned a nondescript 1927 diner into Williamsburg's bustling Diner opened this cantina four blocks away, in a former Latino lunch counter that they remodeled in their trademark preservationist style (lots of tiles, low light, salvaged counter stools). The Oaxacan chef serves up cheese-dusted corn on the cob, cactus salad, chiles rellenos, and the soft tacos he made famous at Diner's staff meals. • 338 Bedford Ave., Brooklyn (718-384-9500). (I-M)

Butter
The industrial NoHo space that once housed Belgo has gone au naturel, with every conceivable surface clad in red cedar, walnut, and silver birch, love seats carved out of logs, and a gallery of artworks intended to raise money for charity. Chef Keith Harry's contemporary log-cabin cuisine features gratin of salt cod and tomatoes, sautéed calf's liver with coconut vinegar, and grilled turbot with sake beurre blanc. • 415 Lafayette St. (212-253-2828). (M-E)

Café Lebowitz
Brian McNally's NoLIta take on the *fin de siècle* Viennese *kaffeehaus* is more French than Austrian, and more McNally than either. Which is to say, it possesses a crew of impossibly slim belly-baring gamines; a star-studded clientele that included, at one recent brunch, a bespectacled Robert De Niro; and a crowd-pleasing bistro menu of burgers, croques monsieur, and steak-frites, not to mention the spectacular graham-cracker-crusted "Lebowitz cheesecake," named, like the café, in honor of humorist Fran. • 14 Spring St (212-219-2399). (I-M)

Chango
The restaurant monopoly that owns four spots on one block of Park Avenue South—L'Express, Sushi Samba, City Crab, and Duke's—has found another culinary niche to fill. This colorful cantina with swooping dropped-ceiling panels, coyote fencing, and a perimeter of raised booths, aims to be a neighborhood pit-stop for tacos, chile-rubbed chicken, and that great social lubricant the frozen margarita. • 239 Park Ave. So., near 20th St. (212-477-1500). (M)

★ craftbar
With only three daily entrées—one fish, one meat, and one pasta—craftbar might be Tom Colicchio and chef Marco Canora's laid-back answer to those still anxiety-stricken by Craft's hands-on menu. But before you get around to Tuesday's braised pork belly, Friday's fried flounder, or Saturday's spaghetti carbonara, you'll have to navigate a mouthwatering minefield of Italian-accented appetizers and snacks including risotto balls, salumi, and expertly pressed sandwiches. • 47 E. 19th St. (212-780-0880). (M)

Dias
Once chef at Milos and Trata, after stints at Bouley and Le Cirque, chef-partner Peter Spyropoulos ignites flavors with lobster and fish stocks, fennel and leeks in the spinach pie, jalapeño and sharp red pepper in the spicy cheese mousse. Tomatoes in sunset hues color the huge Greek salad. Order your seafood unadorned, or in one of two two clay-pot preparations: Chilean sea bass in a rich oniony fish broth, and grape-leaf-wrapped salmon on orzo. • 103 W. 77th St. (212-721-6603). (M)

Elmo
Three years after their snazzy remake of Leshko's, its owners have exported their Knoll chairs and retro-mod tendencies to Chelsea, where chef Kevin Reilly cooks in a style he calls "ethnic New York." That means alphabet soup with dilled chicken dumplings and smoked paprika oil, and vegetable lo mein with roasted grapefruit and cashews. That painting above the bar happens to be Ross Bleckner's first commission in a decade. • 156 Seventh Ave., near 19th St. (212-337-8000). (M)

Fiamma
This ultrasleek SoHo triplex equipped with two bars and a glass elevator shuttling between them is Stephen Hanson's bid for SoHo stardom. He's enlisted chef Michael White, a veteran of high-profile kitchens in Chicago and Emilia-Romagna, to mastermind a multiregional modern Italian menu of dishes like pan-roasted sea scallops with crispy artichokes, garganelli with prosciutto ragù, and sheep's-milk-ricotta beignets. • 206 Spring St. (212-653-0100). (E)

★ Meet
With a name that plays on its increasingly trendy location, this onetime meat locker is now inhabited by a D.J. booth, an illuminated catwalk, ostrich-leather banquettes, coconut-wood tables, and, according to consulting master Tin Sun, fine feng shui. Plus a menu that hits all the right contemporary notes, from dorade stacked on warm fennel shavings to white-chocolate ice-cream sandwiches. Next door, Meet Café features panini, crostini, and pizzette. • 71-73 Gansevoort St. (212-242-0990). (M-E)

Plantain Café
This bare-bones cafeteria-style restaurant has some surprising names attached to it: Former Chicama and Pipa chef de cuisine Raymond Mohan rustles up a steam-table full of greatest-hits Caribbean and Latin specialties including jerk chicken, roti sandwiches, roast suckling pig, mofongo, and unsual breakfast items like a porridge made with plantain flour. Giovanni Campos, a former floor manager at Chicama, works the front of the house, such as it is. • 20 W. 38th St. (212-869-8601). (I)

Rouge
After dabbling in sushi and habanero sauce, David Ruggerio has returned to his classic-French roots. At Rouge, the one-man restaurant-hatching machine is back at the stove, reprising the type of cooking he earned a reputation for at La Caravelle and Le Chantilly. Unlike at those high-flying kitchens, though, Ruggerio will keep à la carte entrées like braised breast of veal and roasted skate with red cabbage and mustard sauce below $20. • 135 E. 62nd St. (212-207-4601). (M)

teany
Trendy vegetarians have it tough in this town: There aren't many meatless places immune from that throwback earthy-crunchy vibe. To the rescue comes techno-pop star Moby, who co-opened this new tea room and café where the breakfast-to-late-night menu features "teany bagels" with

OPENINGS

Bot
After a minor refurbishing, NoLIta's space-agiest trattoria has reopened with gentler prices, a new wine bar, and a wine-friendly menu of bruschetta, crostini, and Tuscan-style skewers called spiedini. And just in time for summer—the garden is as lovely as ever. • 231 Mott St. (646-613-1312). (I-M)

Vida
Now that Nuevo Latino has become somewhat old hat, chef Rafael Palomino has transformed Sonora, his midtown bastion of Latin-American cooking, into what he calls New York's first fount of Nuevo Mexicano: Mexican cuisine infused with bistro flair. On the menu, that translates into crab and vegetables au gratin, epazote-and-yuca-crusted salmon with cuitlacoche crêpes, and octopus seviche in a coconut. • 222 E. 39th St. (212-297-0280). (M)

BACK BY POPULAR DEMAND

Summer Restaurant Week runs from June 24 through June 28. The complete list of restaurants offering a $20.02 lunch will be available on May 28 at www.nycvisit.com.

melted Cheddar and *faux* Canadian bacon, tomatillo-squash soup, and vegan vanilla-bean strawberry shortcake. • 90 Rivington St. (212-475-9190). (I)

THAT bar
You've heard of all-day breakfast—why not all-night brunch? It's the first venture from a pair of restaurant publicists who hope to lure Boerum Hill's young gay population with cocktails and brunch, served nightly—not that there's anything wrong with that. Besides eggs Benedict, stuffed pancakes, and challah French toast, the kitchen specializes in comfort food like burgers and grilled cheese. • 116 Smith St., near Dean St., Brooklyn (718-260-8900). (I–M)

★ Théo
he vanilla-and-caramel décor is cool but not chilly. Sound levels are buoyant but bearable. The appealing menu—call it international comfort food—doesn't rely on steak-frites to render it affordable. Waiters who are cute enough to intimidate newspaper critics don't forget you. And no velvet rope. Theo is startling because it is so deliberately of the angst-free moment, a hip hangout that instigates no anxiety. • 325 Spring St. (212-414-1344). (M)

Wondee Siam II
A comparatively posh and fluorescent-free spin-off of the original Wondee takeout joint with 45 seats, linen napkins, a rose on every table, and an expanded menu of tangy, fiery salads like laab gai (minced chicken with red onion, scallions, chilis, and lime juice), crispy-duck salad with cashews and pineapple, and well-balanced curries from subtly spiced to fierce. • 813 Ninth Ave., near 53rd St. (917-286-1726). (I)

Manhattan

Lower New York

★ aKa Cafe
Another funky little place from the 71 Clinton Fresh Food folks. This one features a clever, inexpensive small-plates menu with nods toward the neighborhood and its suppliers. The perfectly flaky braised-pork empanada is superb; oyster soup comes with Streits's matzo on the side; and the pressed chopped-hanger steak slider on a bialy with Gus's pickle slices and onions is the best thing to happen to that onion bun since Kossar. • 49 Clinton St. (212-979-6096). (I)

★ Danube
David Bouley's outrageous, lacquered, velvet-swathed little dining room is beautiful, fun, funny, and romantic. And, via his chef de cuisine, Mario Lohninger, the bone-marrow dumplings, the Tyrolean wine soup, the braised beef cheeks, and even the Wiener schnitzel manage to be Austro-Hungarian but not too. • 30 Hudson St. (212-791-3771). (E)

Delmonico's
Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's lobster Newburg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

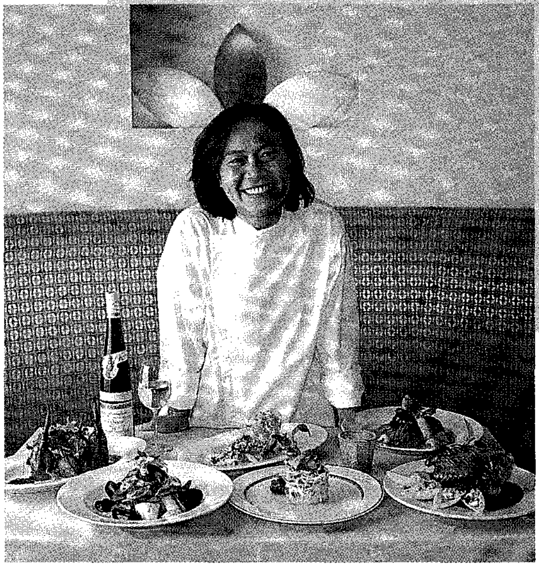
★ The Harrison
With its long, bustling bar, commodious beamy interior, and friendly neighborhood vibe, the Red Cat's Jimmy Bradley and Danny Abrams's new hot spot feels like it's been part of the local landscape for years. There are all sorts of dining options—you can spend a week snarfing the spicy fries—but we like the big dishes best: the crispy chicken served on a fat mattress of scallion mashed potatoes, calf's liver smothered in a sweet sherry sauce, and the house shell steak drizzled with crisps of pancetta. • 355 Greenwich St. (212-274-9310). (M)

Find a restaurant. Search hundreds of listings *by cuisine, price range, and location.*

Opening

Herbal Essence

Six years ago, Supoj Pornpitaksuk and chef Lek Suntatkolkarn opened Holy Basil in an East Village alcove above Telephone Bar & Grill. After those humble beginnings, they branched out first to the West Village with Little Basil, and then most recently and ambitiously to elegant new premises in Chelsea. At **The Basil**, Suntatkolkarn (pictured) justifies higher prices with intricate presentations of such inventive East-West hybrids as a Waldorf-like pomelo salad with coconut-peanut dressing, and a porterhouse steak with sautéed morning glory and galangal-tamarind sauce (entrées, $16 to $25). Equally impressive is the wine list, compiled by regular customer Mark Moody, a civil litigator and freelance wine writer whose inspired selection of food-friendly bottles at infinitesimal markups is just the thing to wean spicy-food fans off Singha. (206 West 23rd Street; 212-242-1014.)



★ Montrachet
No matter how many more restaurants the indefatigable Drew Nieporent has up his sleeve, this one's his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. The wine list is killer. • 239 W. Broadway (212-219-2777). (E)

★ Omen
The most singularly uncommon Japanese meal you can clear your senses with is to be found at this rustic home to Kyoto-style country cooking. The food looks coarse—little bowls with mackerel and daikon radish, or a quail egg oozing over a chunk of toro—and the first swallow is likely to be eerie and sharp. But the aftertaste provokes instantaneous acceptance followed by a craving for more. • 113 Thompson St. (212-925-8923). (M–E) AE only

★ Peasant
Peasant is exactly right. From its stunningly backlit brick-walled kitchen that features only open-fire cooking to its incredibly appealing Tuscan menu, chef-owner Frank De Carlo has reason to bust his buttons every night, and you have reason to undo a couple of yours. And thanks to the recent soundproofing, you no longer need to shout to get your share of impeccably al dente pastas, and meltingly tender osso buco. • 194 Elizabeth St. (212-965-9511). (M)

Below 14th Street, East

★ BondSt
The crowd is too cool, the rooms too cozy, the waiters way too pretty. No way is this anywhere you're going to get chirashi worth much more than a can of Bumble Bee. Boy, are you about to be surprised. With food this fresh, original, and vibrantly spiced, the kitchen can easily take on most traditional midtown sushi houses and wouldn't have to walk out of a room backwards if Nobu's troops were in attendance. • 6 Bond St. (212-777-2500). (M–E)

★ Gnocco Caffe
Co-owner Pierluigi Palazzo named this café after the traditional Modenese snack of crispy, puffy fried dough, usually served with prosciutto di Parma. But just to complicate matters, the gently priced menu also offers two versions of gnocchetti (an entirely different, equally delicious thing), plus well-dressed, unusually fresh salads and an unassuming pork tenderloin lavished with Parmesan shavings and an aged-balsamic emulsion. • 337 E. 10th St. (212-677-1913). (I) ($)

ike
In some quarters, the phrase "American food" still evokes tuna casserole and TV dinners, three of which are actually on the menu at this stylish throwback to the Eisenhower era. But so are latter-day reworkings of deviled eggs, cornflake-crusted fish sticks, and lobster-and-spinach Thermidor cassolette, plus all the classic cocktails you never imagined drinking with Salisbury steak. • 103 Second Ave. (212-388-0388). (I–M)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ Prune
There's not a wrinkled plum in sight. But chef Gabrielle Hamilton's childhood nickname indicates the sort of unpretentious home cooking at which she excels, a grab bag of eccentric, multicultural influences that is, at heart, American—as any place whose bar menu includes Triscuits and sardines alongside serrano ham with fresh figs must be. The menu gives as prominent placement to vegetables like creamed corn and roasted beets as to entrées like pastrami duck breast with a rye-flavored, fried-shallot omelet. An inspired brunch menu outdoes even dinner for sheer quirky genius and originality. • 54 E. 1st St. (212-677-6221). (M)

Rai Rai Ken
Perhaps even more than they adore soba and udon, the Japanese love ramen noodles. So do impecunious college students, and it will be interesting to see how many undergrads can squeeze into this fourteen-stool noodle bar specializing in ramen and delectable pork-stuffed gyoza (the Japanese answer to the potsticker). Loud slurping isn't only tolerated—it's encouraged. • 214 E. 10th St. (212-477-7030). (I) ($)

Below 14th Street, West

★ Babbo
Ever try goat-cheese tortellini dusted in dried orange and wild-fennel pollen? Or spicy lamb sausage romanced by mint love letters and a paste of sweet peas? Get ready to crave them. Mario Batali's original yet airy Italian cooking will stun, fool, bewitch, and ultimately obsess you. Just get it together to make another reservation before you leave. • 110 Waverly Pl. (212-777-0303). (E)

PHOTOGRAPH BY ANDRE SOUROUJON.

Burrito Loco
The house burrito comes with three sauces and a choice of beef, pork, or chicken. There's a rendition stuffed with roasted lamb, another with a chipotle-spiked tomatillo salsa, and lots of vegetarian options. And even though it could probably survive just by serving the hordes of marauding college students nachos and tacos, the festive cantina keeps things interesting with cactus salad and shrimp seviche. • 166 W. 4th St. (212-675-1977). (I–M)

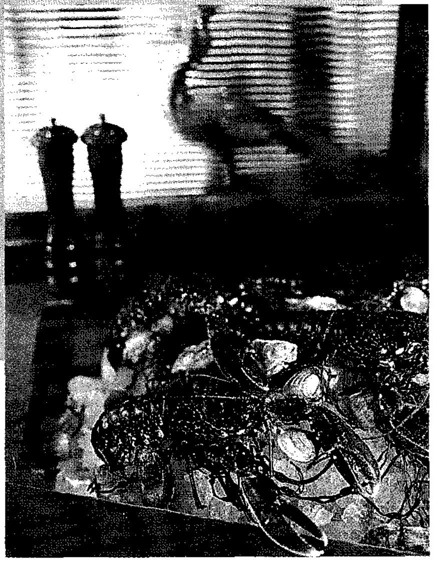
★ Chow Bar
Chef-partner Peter Klein cooked at China Grill and El Teddy's before settling in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems delighted to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

Deborah—Life Love Food
After legitimizing hemp as a cooking ingredient at Galaxy, taking an Asian-tropical detour to Miami at Chow, and grilling Korean barbecue at Woo Lae Oak, chef Deborah Stanton turns her attention to what she calls modern American comfort food. Mini meat loaf and pork chops are a given, but plundering the global larder for beer-battered fish and chips and a Cuban sandwich doesn't make her the least bit uncomfortable. • 43 Carmine St. (212-242-2606). (M)

Object of Desire

Mo' Better Blues

Just as certain gastronomes like to debate the origin of the dish lobster à l'américaine—is it the result of a mix-up at the menu printer's involving the word *Armoricaine*, meaning Breton, or simply a lucky mistake by a Yankee chef?—others like to get right to the meat of the matter: Which is the tastier lobster, the European blue variety or the American (or Maine lobster)? According to **Le Périgord** chef Jacques Qualin, it's the "sweeter, firmer, more flavorful" (and thus superior) European species. To prove it, he's offering a special four-course $85 menu through mid-June, featuring the not-often-imported Brittany blue and including a lovely lobster consommé; slices of poached lobster with tomato concassé, foie gras mousse, and sweet cicely; and roasted lobster in a ravigote sauce and nestled in a springy mix of wild asparagus, favas, and fresh peas with a side of fresh linguine made with the lobster's roe. For dessert, you may continue with the theme by choosing a mysterious azure-colored floating island from the dessert trolley. (405 East 52nd Street; 212-755-6244.)



PHOTOGRAPH BY KENNETH CHEN.

★ Mary's Fish Camp
Here's a tip for anyone who's ever paced up and down Cornelia Street waiting for a vacant stool at Pearl Oyster Bar: Now there are *two* West Village sources for world-class lobster rolls, silken clam chowder, herb-stuffed whole fish, and extended sidewalk pacing. One of Pearl's chef-partners left to open this sunny corner spot equipped with a curved stainless-steel counter and ten tiny tables. • 246 W. 4th St. (646-486-2185). (M)

★ Papillon
Former Atlas chef Paul Liebrandt, the Ornette Coleman of free cuisine, has resurfaced downtown, determined to thrill us with a budget-minded $45 prix fixe and no caviar, no truffles, and only one foie gras dish, in which the ubiquitous goose liver is pickled and crowned with écume de mer. • 575 Hudson St. (646-638-2900). (M–E)

Sushi Samba 7
Co-chefs Eiji Takase and Michael Cressotti bring their innovative Latino-Japanese seviches, samba rolls, and sashimi to a Sheridan Square offshoot big enough to handle the caipirinha-fueled overflow from their Gramercy flagship. There's a sunken cocktail lounge, an oyster bar, and a bold new Brazilian accent, especially in the churrasco a' Rio Grande: a feijoada-inspired fantasy of beef, pork, quail, sausage, rice, beans, greens, and farofa. • 87 Seventh Ave. So. (212-691-7885). (M)

Tio Pepe
Can't decide between Mexican and Spanish? This Greenwich Village kitchen has been doling out both for over three decades, and to judge by the liquor supply, the bar's been stocking a new brand of tequila every year. That sort of variety contributes to the general merriment, as do a heaping paella Valenciana and bicultural tapas like garlic shrimp and nachos, which many seem to enjoy in the skylit garden room. • 168 W. 4th St. (212-242-9338). (I–M)

14th–42nd Streets, East Side

Bambou
A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

★ Beppe
Cesare Casella's devoted fans know him for his Tuscan cooking and his signature breast-pocket herb bouquet, both of which have resurfaced at this Gramercy trattoria. You'll also find an instant coziness, a pride of rustic Tuscan products stashed behind glass at the entrance, the warmth of a giant open fireplace. Casella's cozze are plump and sweet in a fiery broth; chewy handmade pinci noodles in walnut-tomato sauce are a triumph. We love braised black cabbage in toasted Tuscan bread, savory braised spare ribs, and desserts like sensational lemon "pudding" with candied orange peel. • 45 E. 22nd St. (212-982-8422). (E)

★ Cosette
Everything about this humble 30-seat restaurant is unswervingly Gallic, from the Côtes du Rhône table red to the menu (a Gruyère-crusted brandade de morue, rich onion soup, flaky pissaladière, steak-frites). Everything, that is, except for the host's friendly manner and the West African chef. Cosette is exactly what every neighborhood should be lucky enough to have: an affordable French bistro with consistently well-executed food and a comfortable, low-key atmosphere. • 163 E. 33rd St. (212-889-5489). (M)

★ Craft
Tom Colicchio is a chef with a mission, two jobs, and what must be a crackerjack support team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and similarly elegant, he and his chef de cuisine, Marco Canora, collaborate on a high-concept menu that focuses almost obsessively on raw materials. • 43 E. 19th St. (212-780-0880). (M–E)

Heartland Brewery
A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with stout-battered onion rings, a buffalo burger, or sesame-crusted ahi tuna. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. • 35 Union Square W. (212-645-3400). Also, 1285 Sixth Ave., at 51st St. (582-8244). (I–M)

Meli Melo
This cheerful neighborhood spot offers a very reasonable fixed-price dinner—$31.50 for four courses. The seafood-heavy French menu has Asian and Mediterranean touches in dishes like seared tuna with baby bok choy and rack of lamb with couscous. • 110 Madison Ave., nr. 29th St. (212-686-5551). (M)

Metronome
This lofty Flatiron space is well suited to private functions, but even the lone diner will find the Deco design welcoming and the food—riffs on a Mediterranean theme like "pinchos" of vegetables with roasted ricotta salata, and ribeye of lamb—satisfying. Live jazz performed Wednesday through Saturday. • 915 Broadway, at 21st St. (212-505-7400). (M)

Rodeo Bar & Grill
This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders. Try the house-smoked baby back ribs, bison burgers, and Santa Fe hand rolls, or just grab a drink at the horse trailer that's been converted into a bar. • 375 Third Ave., at 27th St. (212-683-6500). (I)

TanDa
Another Park Avenue South restaurant-lounge, this one from a few survivors of the original Moomba, and featuring Hong Kong chef Stanley Wong's Southeast Asian fare. Tan Da was a Vietnamese poet who wrote, "Food and wine are the essence of life." The corresponding significance of lounges and D.J.'s eluded him, but it's a safe bet that the owners of TanDa won't make the same mistake. • 331 Park Avenue S. (212-253-8400). (M–E)

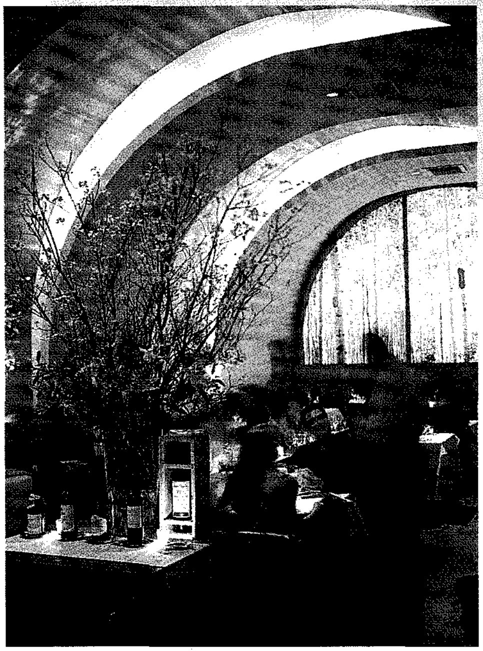
★ Tocqueville
At the loveliest mom-and-pop shop in town, Marco Moreira and Jo-Ann Markovitzky have taken what they've learned from a decade of catering and added to it all they couldn't do in someone else's home: spirit lightening sweet-pea-and-wild-leek risotto, rack of lamb with luscious rillettes of lamb shoulder; chocolate bread pudding as dense as ganache. Their gently idiosyncratic nook will take about twenty minutes to charm you. • 15 E. 15th St. (212-647-1515). (M–E)

★ Union Pacific
A dramatic otherworldly rain-forest setting is a fitting stage for Rocco DiSpirito's wildly inventive, wonderfully weird cooking. Sweet, small scallops nuzzled in their shells by blobs of sea urchin with an essence of tomato, mustard oil, mirin and black mustard. Halibut braised in goose fat with ginger jus and shallot cracklings. Mango and papaya carpaccio with pineapple sherbet and candied cilantro. In less capable hands, mad delusions; in DiSpirito's, pure genius. • 111 E. 22nd St. (212-995-8500). (E)

Ask Gael

Will Butter make me phat?

It's not easy being plump in the vast yawning space of **Butter**. Imagine a woodsy sauna with half-moon booths in an airplane hangar. But it just happens to be the hottest perch in town (or at least it was fifteen minutes ago). That means lots of whisper-thin beauties with shoulders bared, and the odd mix of urban louts and aging Lotharios who swim in their wake. I actually like the look, with the 3-D photo of a forest at one end, the soaring arches above, and witty little illuminated nooks. Chef Keith Harry (ex-Chanterelle) has more than enough ideas, some quite good to eat. I don't taste bottarga in the dressing of his baby romaine, but I like the raw hamachi, his crisp and spicy black sea bass, and a slightly stingy ration of rare ostrich. And you *can* be too thin if you're tasteless swordfish. Drown any regrets in a rich and mysterious ooze of chocolate gratin or the black-tea tapioca with vanilla poached pears. (415 Lafayette Street; 212-253-2828.)



PHOTOGRAPH BY KENNETH CHEN.

14th–42nd Streets, West Side

★ Above
Twenty-one floors above the to-'n'-fro of 42nd Street, this handsomely designed hideaway in the Times Square Hilton awaits you, and so does a first-rate celebration of Americana (with just a few Asian blips). Namely, mignon of yellowfin tuna, a classic Caesar, and seared wild salmon on a sumptuous soft corn pudding. • 234 W. 42nd St. (212-642-2626). (E)

Arno
Garment District bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 W. 38th St. (212-944-7420). (M–E)

★ Ilo
Though its neutral, geometric décor may appear too understated to crest the torrential wave of hotel restaurants, Ilo makes the rest of them seem like washouts. Chef-owner Rick Laakkonen's charms and talents are many: a rich lemon-thyme-scented ragout of octopus and Manila clams; pan-roasted rabbit with olives and oregano; grilled quail devilishly grounded by white hominy; and a gloriously simple roasted duck that will make you consider taking up residence at the Bryant Park. • 40 W. 40th St. (212-642-2255). (E)

Man Ray
French record producer Thierry Klemeniuk has recruited a team of noted lounge lizards for this assault on late-night, glamorama New York. An old firehouse in Chelsea has been stuffed with lots of retro-looking Pan-Asian knickknacks, and the food is sometimes better than it should be. Chef Frédéric Kieffer mixes ingredients like flamboyant cocktails. He makes a nice rack of lamb (crusted in marjoram) and several good fish dishes (we liked the turbot), but stay away from the frog legs, served in a bubbly licorice broth. • 147 W. 15th St. (212-929-5000). (M–E)

★ Mandoo Bar
Mandoo, or Korean dumplings, are the chief attraction at Mandoo Bar, where they're hand-formed in the window by a pair of nimble-fingered women who stop traffic with their engaging labors. We're partial to the steamed kimchi variety, in which the typical pork-and-vegetable stuffing is fortified with tofu and a smidgen of the cuisine-defining pickled cabbage. • 2 West 32nd St. (212-279-3075). (I)

★ Periyali
This is the restaurant that first made diners aware that there was more to Greek food than a hunk of lamb on a vertical spit. Periyali took the plates away from Zorba and set them down in a room that exudes the quiet whitewashed, salt-air scented charm of mornings in Mykonos. And while other places have reduced the novelty of combining bouzouki music and class, Periyali's succulent baby chicken, unfussily grilled fish, and uncommonly light moussaka can still surprise and beguile with their cultivated polish. • 35 W. 20th St. (212-463-7890). (M–E)

Slate
Even if pool isn't your game, you might be willing to brave this hall's not exactly tony crowd, giant TVs, and techno throb—not to mention big guys wielding big sticks—for a crack at some delectable comfort food. The big cheese-and-mushroom-stuffed burger alone is worth crossing this cultural divide, and the chewy rare hanger steak is remarkable. • 54 West 21st St. (212-989-0096). (M)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Avra
Just as they are uptown at sister restaurant Trata, Fulton Street-fresh whole fish are priced by the pound and described on the menu like wines. Barbounia, for example, is a "Mediterranean delicacy that tends to be bony but flavorful." Elsewhere on the menu, spinach pie goes Gallic as spanakopita napoleon and grape leaves get an unexpected stuffing of raw salmon, tuna, and cucumber. • 141 E. 48th St. (212-759-8550). (M–E)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). Also, 55 Liberty St., second floor (791-9463). (I–M)

★ Fresco
A family restaurant thriving on Arthur Avenue in the Bronx one can understand. But in midtown? Yet the Scotto clan strolls around the dining room, cajoling, nudging, hugging, as if you'd shown up at their house for leftovers the day after Thanksgiving. For them, Fresco is one big welcome mat. Doesn't matter that the pizza is to die for, the lasagna superb; and if you like liver, you may never want to leave. • 34 E. 52nd St. (212-935-3434). (M–E)

Giambelli 50th Ristorante
Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as careful. • 46 E. 50th St. (212-688-2760). (M)

Haru
Haru means "spring" in Japanese, and the design theme at this fourth and funkiest Manhattan branch of the Haru chainlet is man-made nature, from the digital-photomural-of-grass floor to the robotic fish in the aquariums over the bar. The menu features all the usual suspects, plus fusion fare like a strip steak with wasabi croquette, spicy shallots, and ginger sauce. • 280 Park Ave., nr. 48th St. (212-490-9680). (M)

★ Kuruma Zushi
Nobu and Bondst might draw celebrity sushi fans, but this is where you'll find the true fanatics, willing to squander their savings on superlatively fresh sushi and sashimi in nondescript surroundings one flight above a midtown side street. Cognoscenti put themselves and their taste buds in the nimble hands of the sushi chef, who amazes with imported treasures like Japanese aji, sea eel, and prawn-Kuruma ebi. • 7 E. 47th St. (212-317-2802). (E)

★ Lespinasse
Old-fashioned, luxurious hotel dining is not everyone's idea of fun these days—even with the possibility of a noontime flirtation and posh hotel rooms so handy. But chef Christian Delouvrier's cooking is anything but a bore. His butternut squash soup is revved up with chunks of duck breast and crusty foie gras, lamb rack and loin is touched with Chartreuse and coffee, and baby pig with cassoulet is carefully sauced. With inventive cooking like this, even the recently redone room—so French when it ought to be robber-baron American—seems pleasantly mellowed. • 2 E. 55th St., in the St. Regis Hotel (212-339-6719). (E)

★ Maloney & Porcelli
Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

Montebello
Upscale Northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. • 120 E. 56th St. (212-753-1447). (M)

Nino's Positano
Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Oceana
You might call Rick Moonen a conservationist. He'll serve up dynamite renditions of swordfish and Chilean sea bass, then whisk them off the menu the moment the species nears extinction. But luckily, it's not so much about the raw materials as about his unique seasonings and flavor compositions: lobster ravioli in a tomato-basil broth, for instance. Or "everything" crusted tuna steak, inspired by the bagel. • 55 E. 54th St. (212-759-5941). (E)

One 51
A twenties opera house turned twenty-first-century nightclub, with weekly theme nights like Latin Tuesdays. And should all that dancing make you hungry, the kitchen offers polyglot-American tapas and prix-fixe dinners, incorporating global flavors in everything from "semi-sushi" salmon with wasabi cream and ginger, to slow-roasted duck breast with cantaloupe glaze and polenta. • 151 E. 50th St. (212-753-1144). (M–E)

Smith & Wollensky
Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M–E)

43rd–56th Streets, West Side

Adrienne
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a salad with braised mango), foie gras (with beet sorbet), and roasted Colorado rack of lamb. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E)

★ Baldoria
Everyone at Frank Pellegrino Jr.'s Baldoria toils to make sure customers stay happy enough to sing along with Jimmy Roselli on the jukebox. There's luscious veal scallopine, aromatic spaghetti with clams, a raw bar upstairs, and best of all, 136 seats. So, if you still can't get into Rao's—Junior's father's legendary celebrity hangout—now you don't have to. • 249 W. 49th St. (212-582-0460). (E)

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but there's a weatherproofed "front porch" and a dining room devoted entirely to the assiduous consumption of prime aged beef. • 123 W. 52nd St. (212-581-8888). (E)

Benihana
Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

Cascina
The communal farmhouse tables and equally rustic house wines, imported from the owner's Northern Italian vineyard, conspire to make this trattoria feel more Tuscan countryside than Hell's Kitchen storefront. Beyond lasagne and minestrone, the menu surprises with dishes like rabbit casserole in a bread crust, barbecued veal ribs, and whole-wheat pizza with smoked salmon and cream cheese. • 647 Ninth Ave., nr. 45th St. (212-245-4422). (M)

Cité
Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "choucroute," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M–E)

Da Rosina
Those with curtains to make and bellies to fill find just what they're looking for in this Restaurant Row standby, a reliable source for homemade pasta, chicken and veal cutlets every which way, and Italian classics from fried clams to tirami su. A $22 prix fixe dinner and $13.95 lunch make it easy to splurge on affordable indulgences like spicy lobster frutti di mare and broiled sirloin steak. • 342 W. 46th St. (212-977-7373). (M)

★ DB Bistro Moderne
Daniel Boulud's latest venture is supposed to be an homage to the simple bistro foods of his youth, but the great chef can't help making things fancy. Take boeuf en gelee, which Chef Boulud coats with sweet horseradish cream and serves in a dainty parfait glass. Or the $29 "DB Burger," leavened with foie gras and short ribs and a silver cup of pommes soufflés on the side. The space can feel a little hectic around theater time, but elbow your way in if you can. • 55 W. 44th St. (212-391-2400). (E)

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. From the usually overrated filet mignon, whose buttery blandness gets surmounted by a brash pepper-splattered crust, to the superb 26-ounce "double eagle" strip, Del Frisco's is a silverware-clanking crowd pleaser. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

★ Estiatorio Milos
Eating in this lofty Greek seafood restaurant isn't exactly fishing for supper, but it's close. Beautiful whole fish from around the world are arranged over ice in the back of the austere, dramatically lit room, where preoccupied waiters invite customers to claim their entrée before it's reeled in to the kitchen to be simply grilled with lemon, olive oil, and herbs. The menu lists prices by the pound—$25 for the Florida pompano, $32 for the Mediterranean loup de mer—so unless you've worked at a carnival guessing weights, the bill is always something of a surprise. • 125 West 55th Street (212-245-7400). (E)

★ Grand Sichuan Int'l Midtown
Each successive branch of this Szechuan chainlet has become progressively glitzier, culminating in this location's chandeliers and wall-to-wall carpeting. What separates this one from the kung pao pack is menu oddities like the eight dishes inspired by a Chinese TV show and a super-spicy category called "Mao's home cooking." (The chairman liked his chili peppers.) • 745 Ninth Ave., nr. 50th St. (212-582-2288). (I)

Haru
This branch of the stylish, popular Japanese mini-chain, like the others, specializes in fresh, oversized sushi, fifteen house sauces, plus fusion fare like a strip steak with wasabi croquette, spicy shallots, and ginger sauce. Natural wood tones and a wall of tree branches separating the dining room from the sushi bar brings a little serenity to Times Square. • 205 W. 43rd St. (212-398-9810). (M)

Heartland Brewery & Chop House
With hefty hunks of prime aged beef, braised buffalo short ribs, and lobster-and-crab-stuffed ravioli, this branch of the popular brewpub chain is clearly the most culinarily ambitious. But the mood is still mellow, especially at the bar, a rare, comfortable Times Square spot to toss back some of the terrific hand-crafted brews or try the $23.95 pre theater menu on the way to a show. Private rooms are available for special events. • 127 W. 43rd St. (646-366-0235). (M–E)

Johnnie's Italian
This old-world Italian restaurant has been a midtown fixture for over four decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. • 135 W. 45th St. (212-869-5565). (I–M)

Julian's
This fun, casual Mediterranean restaurant in Hell's Kitchen offers a daily risotto special, osso buco, and a range of Sicilian and Southern Italian specialties. • 802 Ninth Ave. (212-262-4288). (I–M)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Pig and Whistle
A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. • 165 W. 47th St. (212-302-0112). Also, 922 Third Ave., nr. 55th St. (688-4646). (M)

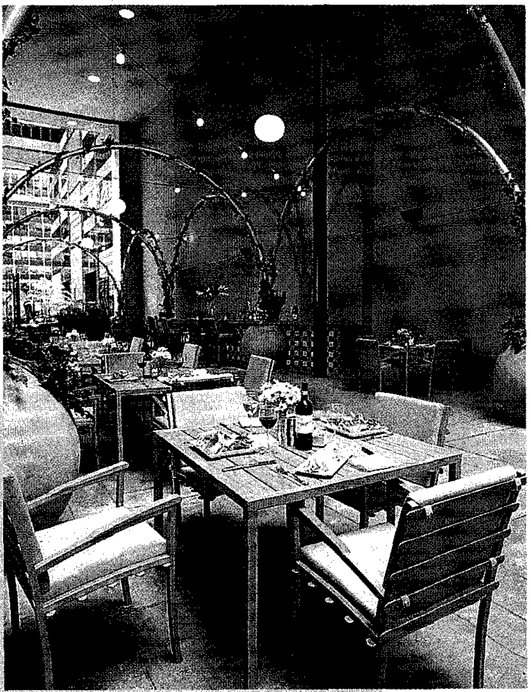
Seppi's
Like Raoul's, its atmospheric downtown progenitor, Seppi's has a tin ceiling, a roving fortune-teller, and an unusual-for-midtown closing time of 2 A.M. The bistro menu—a winning composite of French and Italian—lists tuna niçoise and tartes flambées alongside prawn risotto. • 123 W. 56th St. (212-708-7444). (M–E)

St. Andrews
In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is

Opening

Open Season

Any resourceful New York restaurateur can offer his nature-loving customers an outdoor-dining option, no matter how cramped the space or how lacking anything remotely classifiable as nature: Simply evict any sidewalk loiterers, plop down a wobbly table or two, open a Cinzano umbrella, and break out the sangria. Luckily, the suave Italian restaurant Moda at the Flatotel had a lot more to work with. The restaurant's new 70-seat outdoor annex, **Loggia**, stretches across the entire breezeway space from 52nd to 53rd Street. Planters holding mini herb gardens of basil, thyme, and tarragon set the mood for chef Bill Seleno's new seasonal, southern-Italian menu, which includes nibbles like asparagus with crab and Parmigiano-Reggiano, pizzette, panini, and big plates like grilled whole red mullet with salsa verde. (135 West 52nd Street; 212-887-9870.)



PHOTOGRAPH BY CARINA SALVI.

BLAIR *Continued from page 94*

local CBS television station and a jazz enthusiast. "I was taken with her work the first time I heard her," he said later. "Usually in jazz, the emphasis is on the feel and the swing, the improvisation, and there is almost a disdain for the lyrics." But when McCorkle sang, he saw people who usually ignored the lyrics stop and listen. "When they heard her," he said, "they'd say, 'Oh, my God, *that's* what that song is all about.' "

He was also taken with Susannah. Three years after they'd met, she moved to Schenectady. They purchased a thirties stucco bungalow that she took pleasure in decorating after their marriage, and she developed deep relationships with DiNicola's three grown children.

Eventually, DiNicola landed McCorkle a contract with Concord, a small but well-regarded jazz label, and a regular gig at the Algonquin. Pouring herself into tight gold lamé, she sold out the Oak Room with her entertaining patter and fresh takes on classics like "If I Only Had a Heart" and "There's No Business Like Show Business." She also championed contemporary writers like Dave Frishberg ("My Attorney, Bernie") and Fran Landesman ("Feet, Do Your Stuff"). She had a particular affinity for bossa nova and made Antonio Carlos Jobim's "The Waters of March"—a jazz *Rite of Spring* full of jagged, antiphonal images—her personal anthem.

DiNicola brought her the warmth, attention, and closeness she had yearned for her whole life. But none of it enabled Susannah to conquer the bouts of depression that had plagued her since childhood. In 1990, after she was diagnosed with breast cancer and had to undergo surgery, reconstruction, and radiation, she felt even more desolate (though in public, she became a poster girl for cancer survival, wearing revealing outfits and performing for cancer patients).

Increasingly, she worried about her biochemistry. She had seen depression torment her father, and while Susannah was in Europe, her sister Katy's illness grew so severe that she ended up homeless. Although Katy later entered a residential program and found medication that kept her stable, Susannah refused any contact with her. "She never could adjust to having this in her family," Maggie says. "She wrote my dad off and she wrote Katy off. I think she was so fearful of becoming like them that she couldn't face it."

Although McCorkle had always commuted between Schenectady and New York, her stays at the Parc Cameron grew longer after her cancer surgery, and by 1999, she and DiNicola had amicably split up. Susannah created a new, compartmentalized existence. When she felt too depressed to see anyone, she relied on e-mail, screening phone calls with her answering machine; when she felt like socializing, she arranged to be a weekend houseguest at Rex Reed's country home or another friend's place, always bringing house gifts and good cheer.

She wrote a series of erudite articles for *American Heritage* on popular composers and singers, including Irving Berlin, Ethel Waters, and Bessie Smith. In 1999, she decided to use the journals that she had kept in Italy as the basis for a memoir or possibly a novel. At the same time, she became involved with Dan Moran, a dentist and poet who lived on Shelter Island. "She had this incredible romantic streak," Moran recalls. "The first time she came out here, I had a handful of daffodils in my hand and she pressed one in a book.

"She seemed so cocky and suave and sexy onstage," Moran adds. "People expected that from her, and I did for a while." What he found instead, he says, was a wounded girl who felt that she was over the hill. "I didn't see her being really up very often." The relationship ended after just seven months. Once again alone, McCorkle fought against the feeling of being swept under. But every day, she race-walked in Central Park. At Lincoln Center, she led music workshops for children. She went to plays, films, museums, and lectures, and ate dinner with friends.

A FEW WEEKS BEFORE HER LAST ALGONQUIN gig, McCorkle stopped taking her antidepressant, saying she didn't need it in order to continue "staying positive" and complaining about the medication's side effects. She consulted a homeopath, then latched on to a new project: redoing her apartment. Walls that had always been standard-issue New York white turned sage green, light blue, and, in the kitchen, bright yellow, red, and blue.

Nevertheless, nothing seemed to be going right for her. In December 2000, her mother had a heart attack and Susannah flew out to California. Plunging in, she spoke to her mother's doctors, lined up home care, cleaned and rearranged. In the spring, she asked Mimi for a loan, telling her that she had savings but needed cash. Mimi initially said yes, but a few days later, she announced that because of limited resources, Susannah's earning potential, and her other daughters' needs, she was changing her answer to no.

Susannah was devastated. Concord had already told her of the plan to release a compilation of her best recordings instead of springing for a new one. It was hard to argue with the numbers: Only one of Susannah's albums had sold more than 10,000 copies, and that was in 1993. "We had invested a lot in her, and we weren't seeing growth," says Concord president Glen Barros. "The people making decisions in retail stores don't look at the musical aspect. They just want to make a certain amount per square foot."

McCorkle had also learned that after eleven years, she would not be singing at the Algonquin the next fall. It was a bitter and unexpected blow, for she had been manager Arthur Pomposello's first act when he took over the Oak Room. "She was exactly what was needed," he recalls. "She made me look like Ziegfeld."

Pomposello insists that McCorkle turned down his offer to sing in a new jazz series in the summer. But to her, being bounced from the prime season marked her a has-been. Typically, she related one bit of bad news to one friend and another piece to another, but she didn't say enough to anyone, not even to Thea Lurie, to cause serious alarm.

Instead, Susannah simply withdrew. Four days before the end, she promised one concerned acquaintance that she would take the Tegretol just prescribed by a psychopharmacologist. The next day, she went race-walking with Linda Fennimore, a violinist who had once been paralyzed from a spinal injury, and asked for some of her positive energy. Although the day was gray, McCorkle kept her sunglasses on; behind them, Fennimore says, she thought Susannah was crying. When they finished their walk, Susannah asked Fennimore to keep going. "I think she was trying to pull herself out," Fennimore says. "She asked me, 'How do you do it?' Almost the last words she said to me were, 'I can't climb out of this one.' "

TODAY, SUSANNAH MCCORKLE HAS ENTERED the pantheon of artists who achieve their greatest recognition after a violent death. Sales of her recordings spiked immediately after her death, selling out at stores in New York and San Francisco. *Most Requested Songs*, released in August, reached No. 5 on the Billboard Traditional Jazz Chart, the highest spot she ever attained, and all her recordings remain in print.

On the anniversary of McCorkle's death, Thea Lurie was roused from a deep sleep by her lost friend.

"I'd left the radio on that night," Lurie says, "and I was awakened at five by her singing 'Feet, Do Your Stuff.' It was a little eerie at first, but then it was wonderful to hear a song where she sounded so happy and upbeat and buoyant."

As always with a Susannah McCorkle recording, the lyric came through true and clear. It's a song about leaving. ■

single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I–M)

★ Town

A delightful sensation takes over the moment you descend into Town—that all too infrequent feeling when you know you're going to be glad you came. From a front desk actually focused on you to a room aglow in plush, sleek romanticism, Town revels in being all grown up. But the real forte is chef-owner Geoffrey Zakarian, who prepares subtle, sophisticated dishes like tuna in ramp-and-sea-urchin sauce, and duck steak with buckwheat pilaf. • 15 W. 56th St. (212-582-4445). (M–E)

Trattoria Dopo Teatro

Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

57th–60th Streets

★ Alain Ducasse at the Essex House

The epitome of posh, from the decorous welcome to the postprandial lollipop cart, Ducasse's American outpost has found its groove. And even if a $160 dinner doesn't become a weekly habit, the extravagantly Art Deco cocoon of a room should be experienced at least once, as should the obsessively seasonal menus, the cheese course, and the high-concept wine list. The twice-weekly $65 lunch is, relatively speaking, a steal. • 155 W. 58th St. (212-265-7300). (E)

Dawat

You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or with any of the more unusual regional specials. Actress and cookbook author Madhur Jaffrey supervises the very popular and wide-ranging menu. • 210 E. 58th St. (212-355-7555). (M)

The Manhattan Ocean Club

Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

★ March

Expanded seating and a rooftop terrace aren't the only new developments in this ultra-romantic Sutton Place townhouse. Co-owner–chef Wayne Nish has shed his obsession with Japan and found a new exuberance with a little more cream and butter. The tasting menu begins in a truffly, buttery haze of vegetable fricassee, then segues into the tenderest Muscat-scented lobster on lobster polenta and the amazingly moist chicken in spice-mulled pear cider, before climaxing in wonderfully rustic lamb shoulder with fennel purée and an acid hit of preserved fennel. Don't forgo dessert. • 405 E. 58th St. (212-754-6272). (E)

★ Norma's

Anyone who equates French toast or biscuits with Mom and unconditional love might agree that the Parker Meridien's spiffy Norma's, with its exuberant all-day breakfast, is worthy of an award. Pancakes by a mom on Prozac. Complimentary fruit-smoothie shots and a duo of croissants oozing smoked-salmon-flecked scrambled eggs. If there really can be too much of a good thing, then breakfast here ought to be against the law. • 118 W. 57th St. (212-708-7460). (M)

ONEc.p.s.

Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

Opia

Considering that Frederick Lesort and Antoine Blech have specialized in the sort of smoky nightspot (Frederick's, Jour et Nuit, Orienta) where the preferred greeting is the double-cheek kiss, it's no surprise that their first collaboration is in a hotel that appeals to transatlantic tourists. But even less physically affectionate locals might like exotica like Kobe steak, lobster cannelloni, and Moroccan couscous. • 130 E. 57th St. (212-688-3939). (M)

Rue 57

The burgundy-and-brass-bistro-by-the-numbers rooms don't lead you to expect much, but chef Sam Hazen has turned what used to be the dreariest corner on 57th Street into a boisterously attractive destination with quirkily superb dishes like mission fig turnovers with Parma ham and duck crumble. Unlike Pastis, it won't remind you of Paris. But when was the last time you ate this well around the corner from Bergdorf Goodman? • 60 W. 57th St. (212-307-5656). (M)

★ Shelly's New York

The latest Shelly Fireman production inhabits an old Automat space, ergo the "Horn & Hardart" creamed spinach and macaroni and cheese. Only the assimilative Fireman (of Brooklyn Diner fame) would offer towering shellfish platters and stone crabs flown in daily from Joe's in Miami Beach alongside miso-glazed halibut, chicken schnitzel, and a 50-ounce porterhouse steak cooked "Brooklyn style" and make it all work. • 104 W. 57th St. (212-245-2422). (M–E)

★ Teodora

This gracious, two-storied midtown oasis distinguishes itself with specialties from Emilia-Romagna, like piadina topped with salami or broccoli rabe. Two unusual takes on chicken soup feature delicate dumplings stuffed with veal or bread crumbs and Parmesan. And the lasagne is a fine example of the meat-and-pasta casserole before it was infiltrated by vegetables, seafood, and every other misguided newfangled variation. • 141 E. 57th St. (212-826-7101). (M)

Above 60th Street, East Side

★ Bid

You don't have to be a collector to find a compelling reason to visit Sotheby's—not when there's a serious restaurant like Bid just off the lobby. Executive chef Matthew Seeber (hand-picked by consultant Tom Colicchio) serves seasonal Americana like braised lobster with corn relish, sautéed quail with smoked bacon, and roasted lamb with Brin d'Amour. Relish desserts paired with dessert wines, or a house cocktail, and pretend that the rotating artwork is part of your private collection. • 1334 York Ave., at 71st St. (212-988-7730). (E)

The Boathouse in Central Park

Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Drive N. (212-517-2233). (M–E)

Café Sabarsky

Museum Mile is full of museum cafés, but none quite like this elegant evocation of a Viennese-style kaffeehaus at Ronald Lauder's Neue Galerie New York. The artistic sensibility permeates the café, with its reproductions of Josef Hoffmann sconces, Adolf Loos bentwood chairs, and Otto Wagner fabrics. And the theme continues with tortes (Sacher and Linzer), Bavarian ham for breakfast, and cod strudel for lunch. • 1048 Fifth Ave., at 86th St. (212-288-0665). (M)

★ Cello

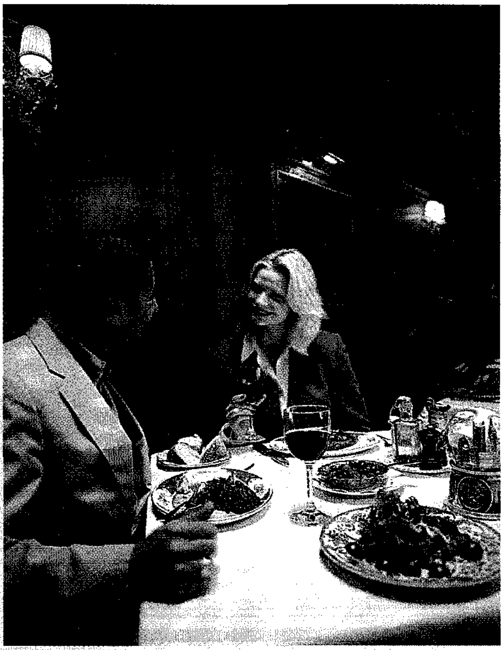
Every appointment (Bernaudaud dishes, monochromatic flowers, and almost reflective mahogany walls) serves as an elegant yet unobtrusive backdrop for the whisper-light delicacies that emerge from chef Laurent Tourondel's kitchen. Rougets glistening like bloodstones in a raw tomato sauce. Turbot that melts like cotton candy. Lamb as velvety as foie gras. And frozen crème brûleé that must have the Häagen-Dazs people turning like dervishes. • 53 E. 77th St. (212-517-1200). (E)

★ JoJo

This is where it all began, where Jean-Georges Vongerichten first stunned gourmands with his herbal essences, vegetable sauces, and gossamer desserts. The once-staid townhouse has been rendered nearly unrecognizable with a fin de siècle French-bordello remake and a hip-hop soundtrack, but in his reigning wisdom, the megachef still lets them eat cake—specifically, his signature molten Valrhona-chocolate masterpiece. • 160 E. 64th St. (212-223-5656). (E)

Restaurants

It's a Deal

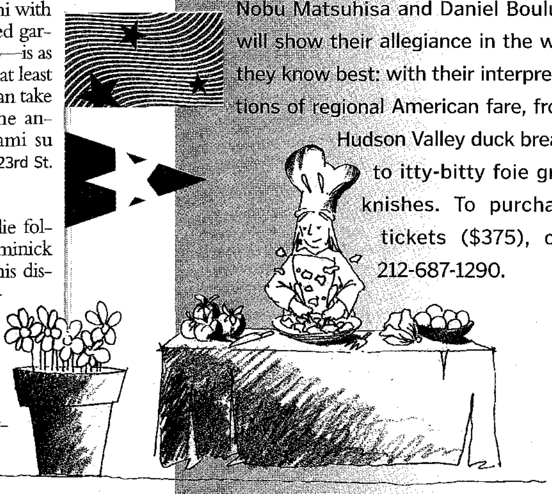


PHOTOGRAPH BY CARINA SALVI.

When he failed to land a backer in the fiscal drought, restaurateur Frank Valenza decided to test his new Italian-steakhouse concept and its $20 prix fixe lunch at wife Marlies Jung's fiercely romantic **Restaurant 222**. Far from the rutted lunch-hour circuit, the jewel-box spot is a discreet hideaway, perfect for inside traders or trysting lovers. I've got doubts though. I fear the sauces—mushroom, pizzaiola, nutted garlic—will swamp the fillet, a normally bland cut designed for sissies. So what a pleasant shock to bite into richly flavored beef—tender, juicy, meaty, and rare. "It's my own butchering secret," Valenza boasts. Caramelized onions in a savory jus are not cloying at all, and Parmesan whipped potatoes alongside are impossible to resist. Chargrilled sea scallops with penne in a vibrant puttanesca sauce please my cholesterol-wary guest. It's a stunning deal. Olives and grape tomatoes in spicy green oil, a toss of baby greens, sorbet, and coffee are all gifts with purchase. (222 West 79th Street; 212-799-0400.) G.G.

HAPPENING

Every spring, just after the Rockefeller Center skating rink morphs into a lush sunken garden, the nation's top culinary talent congregates below the statue of Prometheus to meet their adoring public, swap industry gossip, and raise money for Citymeals-on-Wheels, the organization that prepares and delivers food to homebound elderly New Yorkers. The theme of the fifteenth annual **America's Greatest Chefs Salute Citymeals-on-Wheels**, to be held on Monday, June 3, is "From Sea to Shining Sea," a motif reflected in a series of nautical flags designed by David Rockwell to identify each participating restaurant. Iconic American chefs like Larry Forgione, Jonathan Waxman, and Alice Waters, along with immigrant peers like Nobu Matsuhisa and Daniel Boulud, will show their allegiance in the way they know best: with their interpretations of regional American fare, from Hudson Valley duck breast to itty-bitty foie gras knishes. To purchase tickets ($375), call 212-687-1290.



Maine Lobster Seafood Restaurant
For a chunk of land surrounded by water, Manhattan surprisingly isn't known for its casual American seafood, the type of salt-water-scented fare that defines New England dining. Maine Lobster hopes to change all that with its across-the-board seafood menu of stone crabs, "very crabby" crab cakes, lobster rolls, pan-seared scallops, and steamed lobster. • 1631 Second Ave., nr. 85th St. (212-327-4800). (M)

Mark's
Decked out like a private London club, with plump, tasseled pillows. Fine French-American cooking (roasted beet salad with goat cheese, thyme-crusted tuna with tomato and black-olive vinaigrette), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Mo's Caribbean Bar and Mexican Grill
Pack your bags, sweetie; we're going to the islands. Close enough. This spot with an MTV-beach-party vibe serves Caribbean and Mexican-American fare like jerk chicken burritos, enchiladas, and fajitas—all in a dining room with real palm trees. Reserve for Monday's Lobster Madness night. Leave with a suntan. • 1454 Second Ave., at 76th St. (212-650-0561). (M)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe
A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

★ Taco Taco
We're still a long way from East L.A., but at least now, thanks to those mobile taquerias and perambulating tamale vendors, we know the difference between a real taco and a fake one. The real thing can be had a half-block north of Elaine's at this colorful little storefront. A popular place for families (every other party seems to have a stroller in tow), Taco Taco does a nice job with all the standards, but the tacos in particular, are exceptional. • 1726 Second Avenue, near 89th Street (212-289-8226). (I) ($)

Above 60th Street, West Side

★ Barney Greengrass
A Formica-clad shrine to smoked fish and everything else that defines the dying art of Jewish appetizing. No one's stopping you from ordering cheese blintzes, chopped liver, even caviar. But you're here to savor Barney's raison d'être: the holy trinity of sturgeon, smoked salmon, or Nova scrambled with eggs and onion, with an H&H bagel and cream cheese on the side. • 541 Amsterdam Ave., near 86th St. (212-724-4707). (M) ($)

Bello Giardino
As the name implies, this pleasingly priced neighborhood Italian has a nice garden and a friendly staff serving well-prepared standards. Try the lobster ravioli and the gnocchi with portobello mushrooms and goat cheese. • 71 W. 71st St. (212-875-1512). (I-M) ($)

★ Calle Ocho
Who'd a thunk it? That the West Side could ever boast a restaurant as uncalculatingly sexy as Calle Ocho, with its far wall's spectacular Caribbean sunset of glazed terra cotta and its jewel-toned banquettes curving through the space like waves along the gulf? Let a staff so winning you at first suspect they're a few mojitos ahead of you steer you towards tangy lobster seviche, seafood paella, and terrific yuca fries. • 446 Columbus Ave., near 81st St. (212-873-5025). (M-E)

Compass
It didn't work as Marika, not even when talented Neil Annis took over. With a shift of partners, the newly dubbed Compass has finally found a winning West Side mojo. This time around Annis's tweaked menu (a clever chopped salad, luscious vichyssoise, shimmering halibut, a first-rate veal chop, short ribs on fingerling purée) should garner as much attention as the design. • 208 W. 70th St. (212-875-8600). (E)

Jean-Luc
Ed "Jean-Luc" Kleefield aspired to bring downtown uptown, and he started out by recruiting former Raoul's chef Eric Le Dily, whose menu supplements standards like steak au poivre and lobster bisque with such newfangled notions as bison carpaccio and crab-crusted Chilean sea bass. The room is equally eclectic, mixing brick-red velvet banquettes and Biedermeier chairs with second-century mosaics. Bar menu, too. • 507 Columbus Ave., near 84th St. (212-712-1700). (M-E)

★ Max SoHa
This charming offshoot of Max, the perennially cramped East Village trattoria, has settled in a previously broccoli-rabe-bereft Morningside Heights neighborhood. The cooking—hearty rigatoni with meatballs and Italian sausage, toasted garlic bread with anchovies, osso buco—is as good as it is at Max downtown, so, at least until the competition arrives, you can take your waiter's word for it when he announces that this is the best tirami su around. • 1274 Amsterdam Ave., at 123rd St. (212-531-2221). (I-M) ($)

★ Ouest
After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M-E)

Rain
Slightly tamed for American consumption, the spices at this Upper West Side Thai restaurant are fragrant rather than fiery, but that doesn't detract from the appeal of dishes like Thai chicken-and-coconut soup, pad Thai, and curried beef. • 100 W. 82nd St. (212-501-0776). (M)

Restaurant 222
Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The new prix fixe Italian steakhouse menu ($20 at lunch, $39 at dinner) is a steal. • 222 W. 79th St. (212-799-0400). (E)

Scaletta
A dining room decorated in muted blues and pinks is the tranquil setting for refined Northern Italian fare, from smoked salmon and beef carpaccio to a selection of risotto and veal dishes. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

Terrace in the Sky
French-Mediterranean dishes like grilled snapper for two, sixteenth-floor panoramic views, and outdoor terrace seating add up to an elegant, romantic, special-occasion dining destination. • 400 W. 119th St. (212-666-9490). (E)

Brooklyn

Bistro St. Mark's
The latest collaboration between sommelier Dominique Drevet and chef Johannes Sanzin, both graduates of Bouley in its heyday, and improbably, Souperman, their short-order takeout place in the financial district. Now, the two are back to serious food, in sleek new Park Slope quarters. And Sanzin's food, inventive as ever, includes rib-eye with bone marrow, roasted grouper with balsamic plum sauce, and zucchini flowers with spicy crabmeat. • 76 St. Marks Avenue (718-857-8600). (M)

The Pod
Chef Darrell Raymond specializes in fusion dishes like sautéed lobster and calamari in a clay pot with green-tea noodles and wasabi aioli, and lamb chops with hoisin-and-mint sauce at this funky Williamsburg restaurant and lounge. The lofty space tricked out in glowing green and orange colors is as trendy as the food. • 141 N. 7th St. (718-302-3754). (I-M)

Queens

★ Mombar
An artist at heart, chef-owner Moustafa El Sayed designed and built this sort of Alice-in-Arabian-Wonderland dedicated to Egyptian clay-pot cookery, where teacups protrude from walls, and tabletops double as canvases. And El Sayed is as creative with food as he is with paint and tile. Try the meze plate, or the egga, a sort of Egyptian frittata, and then move on to El Sayed's raison d'être, the all-encompassing clay pot, which might be filled with stewed rabbit, lamb tajine, or chicken and olives. • 25-22 Steinway St. (718-726-2356). (M)

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cue

Classical & Dance

Edited by Alicia Zuckerman

Classical Music

★ "Beregovski: A Musical Legacy"
Concert celebrates Moshe Beregovski, a savior of Eastern European Jewish music, with rarely heard Ukrainian klezmer and *bandura* harp music, and non-Jewish Ukrainian music, too. 5/29 at 6. • Eldridge Street Synagogue, 12 Eldridge St. (212-219-0903); $10.

New Amsterdam Singers
Premieres Paul Alan Levi's newly commissioned *Acts of Love*, an updated take of the story of Noah and the flood, on a program with work by Giancarlo Menotti. 5/30 at 8. • Merkin Concert Hall, 129 W. 67th St. (212-568-5948); $22.

★ New York Philharmonic
Maestro Kurt Masur's last regular-season concerts include the world premiere of Joseph Turrin's *Hemispheres*, Bartók's *Divertimento*, and Beethoven's Violin Concerto featuring Anne-Sophie Mutter. 5/30 and 5/31 at 8. Beethoven's Violin Concerto and Symphony No. 3 (*Eroica*). 6/1 at 8. (Broadcast live, 5/30 on 96.3 FM.) • Avery Fisher Hall, Lincoln Center (212-721-6500); $25–$88.

★ St. Luke's Chamber Ensemble
"Crosstown New York," is a program of new works by local composers David Lang, Steven Burke, Alla Borzova, and Daniel Bernard Roumain. 6/1 at 2. • Dia Center for the Arts, 548 W. 22nd St. (212-594-6100); $25.

Russell Watson, Tenor
Young onetime factory worker dubbed "The People's Tenor" in the U.K. performs songs and arias from his two CDs, *The Voice* and *Encore*. 6/1 at 8:30. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $40–$125.

★ "Zoom: Composers Closer Up: John Zorn"
Experimental downtown fixture presents the chamber work *Chimeras*, for piano, percussion, and wordless soprano. John Schaefer hosts a discussion of Zorn's work. 6/1 at 9. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); suggested: $10.

Philip Quint and Friends
Grammy-nominated violinist and fellow string players perform works by Spohr, Von Dohnányi, Tchaikovsky, and Handel-Halvorsen. 6/3 at 8. • Kosciuszko Foundation, 15 E. 65th St. (212-734-2130); $20–$40.

"McDonald's Gospelfest"
Annual gospel celebration features Hezekiah Walker and the Love Fellowship Tabernacle Choir, Vickie Winans, Cissy Houston, and others. 5/2 at 4. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171); $30–$40.

"Children's Corner Suite"
Debussy piece performed by Emmanual Ax, Helen Huang, Cho-Liang Lin, Sylvia McNair, Ken Noda, and Jian Wang benefits the Charles B. Wang Community Health Center pediatric services. 6/4 at 7:30. • Alice Tully Hall, Lincoln Center (212-226-8866); $35–$250.

★ North/South Consonance
Max Lifchitz directs four recent chamber-orchestra works by living composers from the U.S. and Sweden, including his own. 6/4 at 8. • Christ and St. Stephen's Church, 120 W. 69th St. (212-663-7566); free.

Little Orchestra Society
Presents "Carnivale Passion—The Daughters of Venice," a program of works by Vivaldi and his female students in Venice, with authentic baroque dancers. 6/5 at 7:30. • Alice Tully Hall, Lincoln Center (212-971-9500); $25–$40.

★ Quattro Mani
Colorado-based ensemble performs the U.S. premiere of Frank Zappa's *Ruth Is Sleeping*, Hulme's *Manic Music* (for two maniacal pianists), and other works. 6/5 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $35.

Opera

"Nightingale: The Last Days of James Forrestal"
Evan Hause's latest "conspiracy opera" is about the first U.S. defense secretary, an intriguing character who plunged to his death at the Bethesda Naval Hospital in 1949. Through 6/4. Call for details. • Present Company Theatorium, 198 Stanton St. (212-420-8877); $15.

★ Amato Opera
Final performances of Bizet's *Carmen* are 5/31–6/2. Call for details. • Amato Opera, 319 Bowery (212-228-8200); $28 (6/1 gala with dinner: $50).

Target Margin Theater
Obie-winning company premieres *The Sandman*, based on the E.T.A. Hoffman tale, with score and libretto by Thomas Cabaniss, directed by David Herskovits. Through 6/1. Call for details. • Connelly Theatre, 220 E. 4th St. (212-358-3657); $20.

Dance

★ American Ballet Theatre
Frederick Ashton's *La Fille Mal Gardée* opens 5/31 and runs through 6/6. (See box.) Ashton's *The Dream* and Balanchine's *Symphony in C* run 5/29 and 5/30. Call for details or visit www.abt.org. • Metropolitan Opera House, Lincoln Center (212-362-6000); $20–$145.

★ New York City Ballet
Celebrates ten years of the Diamond Project, an initiative aimed at fostering new work, with four new ballets and four other excerpts by seven choreographers. 5/30 at 8. Broadcast live on channel 13. Call for details or visit www.nycballet.com. • New York State Theatre, Lincoln Center (212-870-5570); $28–$76.

★ "Chris & Justin Medicine Show"
Neo-vaudeville review gathers an eclectic group of performers for a dance-theater work influenced by Buster Keaton, the Marx Brothers, and Andy Kaufman. 5/29 and 5/30 at 9. • Symphony Space, Broadway at 95th St. (212-864-5400); $12.

Streb
Elizabeth Streb and company present *Streb Go!: Action Heroes!*, a fast-paced, pumped-up salute to gravity-defying high-wire walkers, high-rise builders, metal workers, and the like. 5/28–6/16. Call for details. • The Joyce Theater, Eighth Ave. at 19th St. (212-242-0800); $38.

"Triptych"
Fay Simpson conceived, choreographed, and directs three physically charged dances about sexual expectations in contemporary society. 5/29–6/16. Call for details. • Impact Theatre, 531 W. 42nd St. (212-448-6264); $15.

"Dance-in-Progress"
Two-month projects culminate with Luciana Achugar and Levi Gonzalez's *Hit*, a fight-dance duet; Chelsea Bacons's *Sweet Nothings for My Neurosurgeon*, about her experience with brain surgery; and other works. 5/31 and 6/1 at 8. • The Kitchen, 512 W. 19th St. (212-255-5793); $12.

Noche Flamenco
Acclaimed Madrid-based company of dancers, singers, and musicians fuses Gypsy, Arab, and Jewish culture. 5/31–6/16. Call for details. • New Victory Theater, 209 W. 42nd St. (212-239-6200); $10–$30.

Ritha Devi
Classical Indian dancer performs the solo *Shaswata-Shikha* (the Eternal Flame). 6/1 at 8. • Sundaram Tagore Art Gallery, 137 Greene St. (212-988-7697); $12.

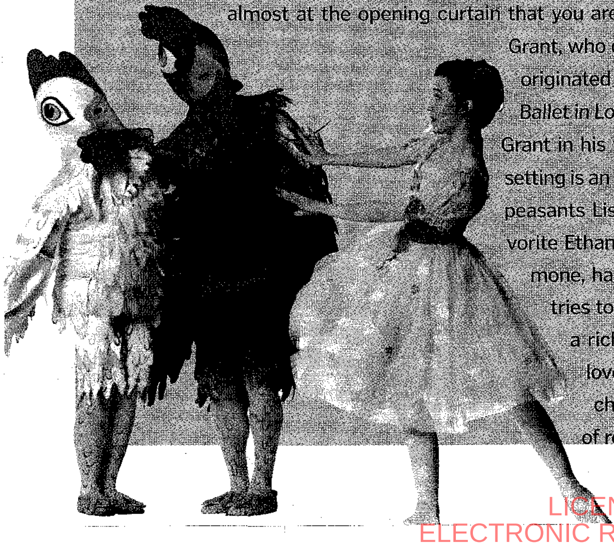
★ School of American Ballet
Annual workshop performances include a new Damian Woetzel ballet set to Aaron Copland, two Balanchine ballets, and a Peter Martin work. 6/1 at 8 and 6/3 at 7. • Juilliard Theater, Lincoln Center (212-769-6600); 6/1: $30, 6/3 (benefit): $60.

Tokounou
Outdoor barefoot-dancing series kicks off with West African music and dance ensemble. Audience participation is strongly encouraged. • Wave Hill, W. 249th St. and Independence Ave., the Bronx (718-549-3200); $4.

Ground Rules This section emphasizes classical concerts, recitals, and outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. Stars (★) indicate our editors' recommendations. For rock concerts and club information, see "Nightlife."

Performance

Save the Laugh Dance for Me



Frederick Ashton's **La Fille Mal Gardée** (*The Unchaperoned Daughter*), which has its American Ballet Theatre premiere on Friday, is being billed as "one of the world's funniest ballets." The original version, by Jean Dauberval, premiered in 1789 and was among the earliest ballets to deal with ordinary, instead of mythological, characters. "Ashton, being very clever, gives you the key almost at the opening curtain that you are supposed to laugh," says Alexander Grant, who did the staging for this production and originated one of the principal roles at the Royal Ballet in London in 1960. (Ashton left the ballet to Grant in his will.) The key? *Dancing chickens*. The setting is an eighteenth-century French farm where peasants Lise and Colas (danced by company favorite Ethan Stiefel) are in love. Lise's mother, Simone, has a bit of social climbing in mind, and tries to marry her off to Alain, the daft son of a rich vineyard owner. Ultimately, though, love prevails. "It's a ballet of great wit and charm," says Grant. "It's not just a sort of romp." (See "Dance.") A.Z.

PHOTOGRAPH BY NANCY ELLISON.

Nightlife

Edited by Ethan Brown

Concerts

"Gospelfest 2002"
6/2 at 4. With Hezekiah Walker and the Love Fellowship Tabernacle Choir; Vickie Winans; Cissy Houston; Desiree Coleman; more. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171). $30–$100.

Small Stages

B.B. King Blues Club & Grill
5/29: Stringbean and the Stalkers. 5/30: Papa Grows Funk. 5/31: Little Feat. 6/3: Curtis Mayfield Birthday Jam. 6/4: Canned Heat and Country Joe McDonald. 6/5: "2002 DMC Regionals." • 243 W. 42nd St. (212-997-4144).

Bottom Line
5/30: Richard Shindell; Susan Werner. 5/31–6/1: Nancy Sinatra. 6/3: Brad Paisley; Pinmonkey. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
5/29: Toshi Reagon. 5/30: Queens of the Stone Age (sold out). 5/31–6/1: The New Deal. 6/4: D.J. Shadow. • 6 Delancey St. (212-533-2111).

Brownies
5/29: The Bomb Pops; New Born Naturals. 5/31: Radio 4. 6/1: Orange Goblin; JJ Paradise Players Club. 6/2: Breaking Pangaea; Taking Back Sunday. 6/3: The Movies; Arbor Day. 6/4: Randi Russo; Ben Eyler. 6/5: Jerkwater; Mary Prankster. • 161 Ave. A (212-420-8392). $.

Fez
Thursdays: Mingus Big Band. 5/29: Anita O'Day. 5/31: Amy Correia. 6/1 and 6/2: Alison Arngrim: "Confessions of a Prairie Bitch!" 6/3: Spotiswoode and His Enemies. 6/4: Mike Daly; Jed Parrish. 6/5: "Xaviera Hollander Celebrates the 30th Anniversary of *The Happy Hooker* With Michael Musto." • Time Cafe, 380 Lafayette St. (212-533-2680).

Irving Plaza
5/29: Dreams Come True. 5/31: Remy Shand. 6/3: D.J. Shadow. 6/4: N.E.R.D. (see box). 6/5: Goldfinger. • 17 Irving Pl. (212-777-6800).

Joe's Pub
5/29: Tammy Faye Starlite. 5/30: Chris Whitley. 5/31: Brazzaville. 6/1: Meshell Ndegeocello. 6/2: The Planet Hour; Pink Martini. 6/3: Pink Martini. 6/4: Karen Black; Pink Martini. 6/5: Nora York. • 425 Lafayette St. (212-239-6200).

Knitting Factory
5/29: Elliot Sharp's Terraplane. 5/30: Neil Hagerty; the Furnaces. 5/31: Jill Sobule. 6/1: The Gossip; Dick Dale. 6/2: Datevik. 6/4: Damon and Naomi. 6/5: Blood Thirsty Lovers; Natural History. • 74 Leonard St. (212-219-3055). $.

Makor
5/29: Pancho's Lament. 5/30: Sloan Wainwright. 6/1: Ulu. 6/4: "Local Artist Showcase." 6/5: Jewlia Eisenberg. • 35 W. 67th St. (212-601-1000).

Maxwell's
5/29: American Analog Set. 5/30: Elliott; the Breaks. 6/1: Mark Eitzel. 6/2: The Gossip. 6/3: The Brothers Creegan. 6/3: Nebula. 6/4: Leona Naess. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Mercury Lounge
5/31: John Brown's Body; Blue Dogs. 6/1: Paul Ruderman. 6/2: Tim Easton. 6/3: K's Choice. 6/4 and 6/5: Richard Buckner. • 217 E. Houston St. (212-260-4700).

Northsix
5/29: Elliott. 5/30: Liars (see box). 5/31: Sex Mob. 6/1: Kickovers. • 66 N. 6th St., Brooklyn (718-599-5103).

S.O.B.'s
5/29: Talib Kweli. 5/30: Junior Kelly. 5/31: Alia Marie. 6/1: "Samba Saturday." 6/3: "La Tropica Monday." 6/5: "Black Lily" jam. • 204 Varick St. (212-243-4940).

The Village Underground
5/31: Jim Weider and the Honky Tonk Gurus. 6/5: Down to the Bone. • 130 W. 3rd St. (212-777-7745).

"Warsaw"
6/2: Black Rebel Motorcycle Club. • Polish National Home, 261 Driggs Ave., Williamsburg, Brooklyn (toll free, 1-866-468-7619).

Performance

Revenge of the N.E.R.D.

Like that of fellow Virginia Beach native Timbaland, the sound of the Neptunes (a.k.a. Pharrell Williams and Chad Hugo) continually shapes—and reshapes—pop music. The production duo made Britney Spears seem both X-rated and inventive ("I'm a Slave 4 U"), gave No Doubt an exuberant synth-pop makeover ("Hella Good"), and have created some of hip-hop's most memorable hooks with songs like Noreaga's "Superthug" and Jay-Z's "I Just Wanna Love U (Give It 2 Me)." But like a lot of overachieving producers, the duo tired of providing tactical support for other bands, so earlier this year they released an outré side project under the moniker **N.E.R.D.** (an acronym for No one Ever Really Dies). "We wanted to get away with more," explains Williams (pictured, center, with Hugo, left, and band mate Shay). "We wanted to open the door to be even more radical than we already are." Mission accomplished: With its dizzying blend of psychedelia and jagged electro, N.E.R.D.'s debut, *In Search Of . . .* , is eccentric in ways Beck wishes he could be—and even moving at moments. Williams, who is used to being behind the boards, is, understandably, only slowly adjusting to N.E.R.D.'s first-ever live tour, which comes to Irving Plaza on June 4. "Doing this onstage is a whole other battle," Williams says, "but I'll do my best to keep everyone entertained." (See "Small Stages.") E.B.

Clubs

APT
An apartment-themed lounge with a surprisingly good lineup of hip-hop, soul, and house D.J.'s. Mondays: Bobbito Garcia. Tuesdays: Jaymz Nylon. Wednesdays: *Fader* magazine presents Rich Medina. Thursdays: Small Change. Fridays: Ursula 1000. Saturdays: Chairman Mao and Citizen Kane. • 419 W. 13th St. (212-414-4245).

★ "Bang the Party"
Lori and E-Man's sweaty Friday-night house party returns to Manhattan after several years at Frank's Lounge in Brooklyn. Expect lots of tambourine-toting dancers and plenty of house and disco classics. • Opaline, 85 Ave. A (212-726-1322). $10.

Centro-Fly
Fridays: "GBH" hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson. Saturdays: Energetic house and big beat with "Plant"; in the Pinky Room, Chez Music honcho Neil Aline hosts "We and the Music." 5/30: Aphrodite. 6/1: Felix Da Housecat. • 45 W. 21st St. (212-627-7770).

Club Shelter
Thursdays: Muscular, macho house music—one producer in this camp even calls himself "Thick Dick"—from Subliminal Records. Saturdays: Timmy Regisford's long-running deep-house party "Shelter." • Club Shelter, 20 W. 39th St. (212-439-4141). $.

Groovejet
Mondays: Rock-and-roll classics, New Wave, and punk with D.J. Tommy. Wednesdays: Techno upstart David Hollands. Thursdays: "Gallery" with D.J. Jackie Christie. Fridays: Luis Diaz spins progressive house. Saturdays: D.J.'s Kimyon, Rich Bourque, and Juan C spin techno and house at "Foundation." • 286 Spring St. (212-929-4780). No cover every night of the week.

Luxx
Fridays: "Mutants" with D.J. Larry Tee. Saturdays: D.J. Larry Tee spins electroclash at "Berliniamsburg." Sundays: "House Music Sessions" with D.J. Raji K and D.J. Gomi. Sundays: more Larry Tee with "NYFC." Mondays: "Cult Movie Mondays." Tuesdays: D.J. Miss Guy spins rock and metal at "Hell Bent for Brooklyn." • 256 Grand Street, Brooklyn (718-599-1000).

The Roxy
Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s, including Razor of Razor and Guido. • 515 W. 18th St. (212-627-0404). $.

SPA
Wednesdays: Rock and roll and electro spun by D.J.'s like Paul Sevigny. Thursdays: A-listers and fashionistas take over with "Ultra," featuring hip-hop, house, and rock and roll spun by D.J.'s Mark Ronson, Lady Bunny, Cameron Douglas. Saturdays: Overdressed Euros

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Ground Rules In clubland, promptness is *not* next to godliness; expect shows to start later than promised. Stars (★) indicate our editors' recommendations. $ = cash only.

PHOTOGRAPH BY TERRY RICHARDSON.

line up for "Jet Set" with D.J. Eric LaPeau. • 76 E. 13th St. (212-388-1060).

Vinyl
Fridays: "Be Yourself" with progressive-house maestro D.J. Danny Tenaglia. Sundays: François K, Joe Claussell, and Danny Krivit spin at the legendary afternoon party "Body & Soul." • 6 Hubert St. (212-343-1379).

Jazz

★ "The 7th Annual Vision Festival"
Through 6/9. With Milford Graves; Don Cherry Memorial Band; William Parker's Little Huey Creative Music Orchestra; Matthew Shipp String Trio; more. • 5/29–6/2 and 6/6–6/9 at the Center, 268 Mulberry St. (212-473-0043); 5/28 and 5/29 and 6/4 and 6/5 at CBGB's Lounge, 315 Bowery (212-677-0455); 6/1 and 6/2 at Anthology Film Archives, 32 Second Ave. (212-505-5181). Ticket prices not yet finalized.

Birdland
In May and June: Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band; Mondays, early: The Scott Whitfield Jazz Orchestra; Mondays, late: Toshiko Akiyoshi Jazz Orchestra featuring Lew Tabackin; Tuesdays, early: David Ostwald's Louis Armstrong Centennial Band; Tuesdays, late: Duke Ellington Orchestra directed by Paul Mercer Ellington; Fridays: Lew Anderson's All-American Big Band. 5/29: Roseanna Vitro. 5/30–6/1: Marian McPartland Trio. • 315 W. 44th St. (212-581-3080).

Iridium
Monday nights, the Les Paul Quartet holds office hours. 5/28–6/2: Jason Moran; Sam Rivers. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. • 1650 Broadway at 51st St. (212-582-2121).

★ "Jazz at Lincoln Center" Presents: "Six String Session"
With Russell Malone Quartet; Ron Afif Trio. 5/30–6/1 at 8. • Stanley H. Kaplan Penthouse, Rose Building, 165 W. 65th St. (212-721-6500). $45.

★ "Jazz Insights" Presents: "Author/Author"
Music and lecture series hosted by Arnold Jay Smith, Tuesdays, 7:45–9:30. 6/4: Ashley Kahn. • New School, 66 W. 12th St. (212-229-5488). $35.

Jazz Standard
Through 6/2: Ray Bryant Trio. Sets at 7:30 and 9:30. • 116 E. 27th St. (212-576-2232).

Red Blazer
Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Performance

All in the Family

There's lots of brotherly love in jazz—think Jimmy, Percy, and Albert Heath—but there are few families making music together. One exception is the **Pizzarelli Family**—comprising swing jazz guitarist Bucky and his sons Martin (bass) and John (vocals)—who come to Feinstein's at the Regency for nearly an entire month, from May 28 to June 22. This time around, however, the extended family will also include standards crooner Jessica Molaskey (pictured). (See "Cabaret.")

Rose Center
In May: String Trio of New York. The Rose Center is open until 8:45. Suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. Performances take place every Friday from 5:45 to 6:45 and 7:15 to 8:15. • American Museum of Natural History, Central Park West at 79th St. (212-769-5100).

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Smoke
5/29: Hot Pants Funk Sextet. 5/30: Jim Rotondi and David Hazeltine's Electric Band. 5/31–6/1: Dena DeRose. 6/2: Chris Washburne and Syotos. 6/3: Jam session with John Farnsworth. 6/4: Hammond B3 Organ Grooves. 6/5: Hot Pants Funk Sextet. • 2751 Broadway at 105th St. (212-864-6662).

Tonic
Sundays: "Klezmer Sundays." 5/29: Erik Freidlander's Broken Shadows. 5/30: John Hollenbeck Quintet. 5/31: Derek Bailey and Susie Ibarra. 6/1: The Peter Brötzmann Chicago Tentet. 6/3: Steven Bernstein's Millennial Territory Orchestra. 6/4: Peter Kowald and Pamela Z. 6/5: Rozanne Levine and Chakra Tuning. • 107 Norfolk St. (212-358-7503). $.

Village Vanguard
Mondays in May: The Vanguard Jazz Orchestra swings on. Through 6/2: Tom Harrell Quintet. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Carolines on Broadway
Mondays, "New Talent Night," hosted by Eddie Brill. 5/30–6/2: Michael Winslow. • 1626 Broadway, nr. 49th St. (212-757-4100). $12.50–$24.50, two-drink minimum.

"Chicago City Limits' Directors Cut"
The comedy troupe opens its twenty-ninth revue. Performances Thursday at 8, Friday and Saturday at 8 and 10:30. • Chicago City Limits Improvisational Theater, 1105 First Ave., at 61 St. (212-888-5233). $20.

Comedy Cellar
6/3–6/9: Colin Quinn; Jim Norton; Greg Giraldo; Godfrey; Robert Kelly. • 117 MacDougal St. (212-254-3480).

Gotham
5/29: Gotham All-Stars. Every Tues. and Sun.: New Talent Showcase; Wednesdays with Robert Klein. Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover. Two-drink minimum. • 34 W. 22nd St. (212-367-9000).

Cabaret

Algonquin Hotel
5/28–6/29: Mary Cleere Haran with Richard Rodney Bennett. Early shows Tues.–Sat., late shows Fri. and Sat. • 59 W. 44th St. (212-840-6800).

Cafe Carlyle
Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. Through 6/29: Bobby Short. • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

Don't Tell Mama
In May: Thursdays at 6: "Seth's Broadway Chatterbox." Fridays at 10:30: Gay and Lesbian Comedy Fest. Saturdays at 9:30: Ron Poole's "Poole Party." Saturdays at 11: Tommy Femia in "Judy Garland Live!" • 343 W. 46th St. (212-757-0788). $.

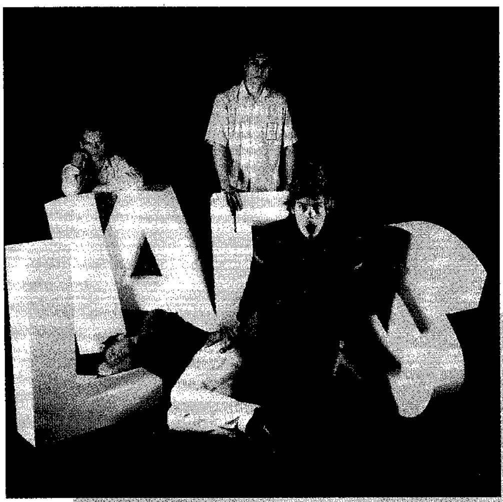
Feinstein's at the Regency
Through 6/22: The Pizzarelli Family (see box). Tuesday through Saturday. Two shows Friday and Saturday; $60 per show. The food and beverage minimum is $40 per person at all 8:30 shows, $25 per person for the show at 11. • 540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).

Judy's
5/29: Tony Lang and Paul Chamlin. 5/30: The Swingirls in "Elegant Sophistication." 5/31: Colette Thompson. 6/1: Judy Kreston and David Lahm with Jan Wallman in "Cabaret à Trois." 6/2: Nancy Hausman. 6/3: "Leer Mondays." 6/5–6/7: Tony Messina. • 169 Eighth Ave., nr. 18th St. (212-929-5410).

Neue Galerie New York
5/31: Daniel Isengart with Bob Goldstone. • 1048 Fifth Ave., at 86th St. (212-628-6200).

Performance

Liars, Liars



Fresh from a tour in the UK (featuring, of course, Strokes-like fawning in the music press) and a recent record deal with Mute, Brooklyn's **Liars** (pictured) bring the mangled punk-funk of their album *They Threw Us in a Trench and Stuck a Monument on Top* to Williamsburg nightspot Northsix on May 30 for what should be a very raucous homecoming. (See "Small Stages.")

Find a bar or club. Search our listings of more than 500 bars by type and location.

PHOTOGRAPHS: FROM TOP, STEPHEN MOSHER; JOE DILWORTH.

TheMix

Edited by Boris Kachka

Radio Highlights

"Thank You, Kurt Masur" Finale
The last episode of the Philharmonic's seasonlong tribute to the departing orchestra director features a world premiere of Joseph Turrin's *Hemispheres* along with music by Beethoven and Bartók, with Ann-Sophie Mutter performing and Masur talking with Turrin during intermission. • 5/30 at 8 P.M. WQXR, 96.3 FM.

"Studio 360": Boxing
Host Kurt Andersen brings on author Robert Anasi—author of *The Gloves: A Boxing Chronicle*—to discuss renditions of pugilism in art and culture. • 6/1 at 10 A.M. on WNYC, 93.9 FM and 6/2 at 7 P.M. on WNYC, 820 AM.

"The Treatment": Henry Bean
As part of the series in which *Times* critic Elvis Mitchell interviews filmmakers and other artists, this week's guest is Henry Bean, whose new film is *The Believer.* • 6/2 at 3:30 P.M. WNYC, 820 AM.

Nora Roberts
The author of *Three Fates* talks about her book with the eponymous host of "The Lewis Burke Frumkes Show." • 6/2 at 8 P.M. WPAT, 930 AM.

Lectures and Panels

"Assembling the Tree of Life"
A daylong symposium of leading international scientists examines the myriad evolutionary questions brought up by advances in genome research. • 5/30, 9 A.M. to 5 P.M. American Museum of Natural History, LeFrak Theater, W. 77th St. bet. Columbus Ave. and Central Pk. W. (212-769-5200); $35.

Alexander Alberro on Gilbert Zorio
Art-history professor Alberro talks about Italian artist Zorio's "Microfoni," an installation on view at Dia as interpreted by colleague Jorge Pardo. • 5/30 at 6:30 P.M. Dia Center for the Arts, 548 W. 22nd St. (212-989-5566); $6.

Arun Gandhi
The Mahatma's grandson, a peace activist, gives a talk on integrity and presents a coffee-table book—*Hope and Heroes: Portraits of Integrity*—featuring photos by Barry Shainbaum of 47 activists including Gandhi and cover boy Martin Sheen. • 6/1 at 7 P.M. New York Open Center, 83 Spring St. (212-219-2527); free.

Roger Rosenblatt and Tom Brokaw
The author of the recent book *Where We Stand: 30 Reasons for Loving Our Country* talks to the NBC anchor about the aftermath of 9/11. • 6/2 at 7:30 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

India Briefing
The volume editors and a few contributors to the book *India Briefing: Quickening the Pace of Change* discuss the nation's political and economic transitions and domestic and international tensions. • 6/3 at 6:30 P.M. Asia Society, 725 Park Ave., at 70th St. (212-327-9276); $10.

"Daddy & Papa"
The screening of the documentary about gay fatherhood is followed by a panel on the topic featuring director Johnny Symons, his partner and co-parent William Rogers, *Times* columnist Bob Morris, and playwright Tom Donaghy. • 6/3 at 7 P.M. The New School's Tishman Auditorium, 66 W. 12th St. (888-NYT-1870); $25.

"Negotiated Spaces": Avital Ronell
Ronell initiates the Municipal Art Society's series of philosophical book talks by discussing her own contribution, *Stupidity.* • 6/4 at 6:30 P.M. The Urban Center, 457 Madison Ave., at 51st St. (212-935-3595); $10.

Charles Grodin and Dana Tyler
The comedian and the Emmy Award–winning CBS News anchor talk about funny people. • 6/4 at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

The Written Word

"Food for Thought" Sneak Preview
Two consecutive shows closing out the season for the lunchtime staged-reading series consist of previews of next season's new plays and players. • 5/29 and 5/30, 1 P.M. National Arts Club, 15 Gramercy Pk. So. (212-362-2560); $40.

Selected Shorts: Best American Short Stories
Tales from the 2001 edition by Rick Moody, Dorothy West, and Claire Davis are read by B. D. Wong, Carmen de Lavallade, and Peter Gerety. • 5/29 at 6:30 P.M. Symphony Space, 2537 Broadway, at 95th St. (212-864-5400); $20.

Jennet Conant
The author of the biography *Tuxedo Park* reads from her work. • 5/29 at 6:30 P.M. Melville Gallery, 312 Water St., South Street Seaport Museum (212-748-8735); $3.

JT LeRoy, Michael Musto, et al.
The normally reclusive author reads from his heart-wrenching work and talks with writer Sharon Olds, emcee Michael Musto, and others. (See box.) • 5/29 at 7 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Laura Jacobs
The *Vanity Fair* contributor reads from her new novel, *Women About Town,* and signs copies. • 5/29 at 7 P.M. Barnes & Noble, 240 E. 86th St. (212-794-1962); free.

James Gavin
The author of the *Deep in a Dream: The Long Night of Chet Baker*—also the producer of a new Baker compilation—talks about Chet's life and jazz. • 5/29 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Michael Brownstein and Peter Lamborn Wilson
Brownstein, author of the recent *World on Fire,* joins forces with Wilson, the writer of books on drugs, ecology, and alternative Islam. • 5/29 at 8 P.M. The Poetry Project at St. Marks Church, 131 E. 10th St. (212-674-0910); $7.

William Kornblum
The author of *At Sea in the City: New York From the Water's Edge* discusses his study. • 5/30 at 6 P.M. Melville Gallery, 213 Water St., South Street Seaport (212-748-8735); $3.

Sudha Koul
The author reads from her new book, *Tiger Ladies: A Memoir of Kashmir,* and signs copies. • 5/30 at 7 P.M. Barnes & Noble, 240 E. 86th St. (212-794-1962); free.

Jeffrey Frank
The *New Yorker* editor reads from *The Columnist.* • 5/30 at 7:30 P.M. Barnes & Noble, 4 Astor Pl. (212-420-1322); free.

Brian Keith Jackson
The author reads from and discusses his latest novel, *The Queen of Harlem.* • 5/30 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Helene Stapinski, Robert Sullivan, Blake Nelson
Three respected writers kick off a new series of monthly readings at the antique Red Hook waterfront bar. • 6/2 at 3 P.M. Sunny's Bar, 253 Conover St., Red Hook, Brooklyn (718-625-8211); $4.

Nicole Krauss and Ken Kalfus
Poet Krauss reads from her first novel, *Man Walks Into a Room,* while Kalfus reads from new work. • 6/2 at 7 P.M. KGB, 85 E. 4th St. (212-505-3360); free.

Robert Caro
The master biographer talks about *Master of the Sen-*

In Print

Havana Blues

Hailed as a Cuban-American breakthrough twelve years ago, **Oscar Hijuelos**'s Pulitzer Prize–winning novel, *The Mambo Kings Play Songs of Love,* was largely set in upper Manhattan, where the author himself was born and raised. This year, after finishing *A Simple Habana Melody* (HarperCollins, $24.95)—a bittersweet elegy for the pre-Castro capital—Hijuelos visited his parents' native land for the first time since he was a toddler. "Havana is like a 100-year-old former beauty," he says. "When I got down there, I always felt either very sad or very in love." Had he not already finished the book, "I would have added a few details. But I felt like I really nailed it." In his sixth novel, Hijuelos, who's quipped that his epitaph might read BORN 1951, DIED 1874, reaches back to a young, glorious Havana and a composer, Israel Levis, who has one ear to Spanish folk tradition. "I've been listening more carefully to the archaic, more traditional music," says Hijuelos. "I'm turning into my own grandparents." Like his creator, the expatriate Levis returns to Cuba feeling nostalgic and older than his years—but by then he has survived a Nazi concentration camp, having been mistaken for a Jew because of his name. (On his trip, the author found an Israel Hijuelos in the Havana phone book.) "I truly believe the past has a lot to offer us," Hijuelos says. "Someone asked me when and where I would love to have lived. I think probably it would be Europe in, say, the 1880s—not when life was better but when it was easier for humans to be at peace." Hijuelos is busy collaborating on a Broadway version of *Mambo Kings,* but his next novel "will deal a lot with the world of archaeology—and ancient history. I've always been fascinated by that." B.K.

Author of the Pulitzer Prize Winner The Mambo Kings Play Songs of Love
OSCAR HIJUELOS
(A Novel)
A SIMPLE Habana MELODY
(from when the world was good)

Where to Catch the World Cup

Emporium Brazil

In America, the World Cup is about as exciting as the metric system. But for millions of foreign-born New Yorkers, Cup fever isn't just heating up, it's boiling over. The scene at Triangolo, a charming Upper East Side Italian restaurant, is typical: The owners are Italian and Croatian; the chefs are from Ecuador, and the busboys are from Mexico. World Cup banter flows like the Pinot Grigio. "We're like a big family," says co-owner Renato Miocic. That is, until June 3, when those same four countries face each other in the first round of the monthlong tournament. "If Italy loses, you're all fired!" half-jokes Franco Brunetti, Triangolo's other owner. "I have a Peruvian crew waiting on standby!"

Catching the action will not be easy; the games are being hosted by Japan and South Korea, so they'll air here between 2:30 and 6:30—in the morning. For the city's soccer diehards, it's not a question of *if* they will watch the games, but *where*. Soccer fans notoriously practice their religion en masse, and if you want to join them, just catch a nap, grab a map, and fill up your MetroCard.

NEVADA SMITH'S
Carlsberg Beer
Carlsberg Beer

England: At any given time, a slew of pasty, beer-swilling males are crammed into the smoky confines of **Nevada Smith's** (74 Third Avenue; 212-982-2591). English soccer is a holy rite, and this is their temple. "I told the boss I'm taking off," says one Britain-born nine-to-fiver. "No English fan will ever miss an English football game." For the World Cup, "Happy" Jack Dermot Keane, the manager, ensures that nothing will come between fans and their "football." "We applied for an extension," he says, referring to the 4 A.M. state-enforced closing time. "We're open nonstop. Actually, we might close, but we'll reopen *really quickly*."

Brazil: "We started talking about the World Cup as soon as the last one finished," says Wilson Egidio, a coach for Brazilian Soccer & Tours, Inc. **Emporium Brazil Restaurant and Bar** (15 West 46th Street; 212-764-4646), a chic bistro in Little Brazil, is a good place to keep up the chatter. Between caipirinhas and steak, watch the action on one of two TVs, then head over the Queensboro Bridge to **Made in Brazil**, a nightclub under the El train (3548 31st Street, Long Island City, Queens; 718-707-0536). Live music will fuel the energy as the crowd gazes at the projection TV. But call ahead and work on your Portuguese; you'll need a ticket, and bartender Silvana doesn't speak English.

Croatia: Scorpio (3515 Broadway, Astoria, Queens; 718-956-8233) may look like a Soho lounge, but those who speak Croatian know there's only one topic of conversation. "Soccer is the second most important thing in the world," says owner Zelko Miocic. "The first thing? I don't know." Croatia didn't have a national team until the early nineties, but its inaugural World Cup squad in 1998 finished third. It set off a celebration unlike any since the country's independence. Scorpio was mobbed; outside was mayhem. "I think the National Guard came," jokes Miocic. For some Croats, the Cup holds a more profound significance. "We have to show the world who we are," explains Roberto Miocic. "If we do well, you're so proud. It makes you somebody in New York."

Italy: The Italian-American enclave of Bensonhurst has retained a calm, old-world feel, but come the wee hours of June 3—when Italy plays its first game—you'll see lots of keyed-up locals having *agita* over their espresso. "Soccer isn't a sports-bar thing," says Hugo Grassadonia, a local. "Here, they watch in the cafés." A painted palm tree and lit GELATO sign fill the window of **Cafe Italia** (6921 18th Avenue, Brooklyn; 718-234-7010). Inside is a selection of imported gelati, a coffee counter, and several tight-lipped locals. The "family" neighborhood can be somewhat intimidating, but the authenticity is worth it. Just don't ask a lot of questions, and don't take any pictures.

Ireland: Featuring nineteen televisions, nine bartenders, and 34 beers on tap, **Rory Dolan's** (890 McLean Avenue, Yonkers; 914-776-2946) is the premiere choice to watch Ireland play. Though this is only Ireland's third Cup, don't think that fans aren't obsessed. Back home, 40,000 citizens signed a petition urging the Irish government to change the clocks to "Far East Time" during the games. Dolan's is prepared for fanatics. The Wolfe Tones' "You'll Never Beat the Irish" is on the jukebox, and staff is resting up. They'll need to, as curfews mean little to fans. "I'm not certain how we're going to manage," says bartender Joe Hogan. "You can't kick them out. They *won't go*."

TIM STRUBY

ate, his third Lyndon Johnson volume, and signs copies. • 6/3 at 7 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Anthony Beevor
Beevor talks about his eye-opening new book, *The Fall of Berlin 1945*, largely about the brutality of conquering Russian soldiers. • 6/3 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Special Events

Tours

BWAC Open Studio Tour
As the Brooklyn Working Artists Coalition's Red Hook pier show continues, South Brooklyn artists open their studios, chat, and serve wine and cheese this weekend along a self-guided tour. • 6/1 and 6/2, 1 to 6 P.M. Maps at various locations or at www.bwac.org; free.

"The Kennedys and the Roosevelts"
Marking JFK's 85th birthday and the anniversary of RFK's assassination, a visit to the East Side covers sites associated with twentieth-century America's two most politically influential families. • 6/1 and 6/2, 1:30 P.M. 212-465-3331 for reservations and meeting place; $12.

Marylin Monroe in New York
On what would have been Monroe's 76th birthday, walk west through midtown and see where she lived, studied, filmed, and did all sorts of other things. • 6/1 at 4 P.M. Meet at Fifth Ave. and 61st St. on the west side; $20.

Literary Green-Wood
Cemetery historian Jeff Richman talks books on a walk through the stately graveyard that houses Horace Greeley, the Harper brothers, Leonard Bernstein, and printmaker Nathaniel Currier, among others. • 6/2 at 1 P.M. Meet at the main entrance to Green-Wood Cemetery, Fifth Ave. at 25th St., Sunset Pk., Brooklyn (718-230-2200); $12.

Benefits

Human Services Award Dinner
CancerCare—which helps patients in a variety of ways—honors the co-founders of Marc Jacobs, *Law & Order's* S. Epatha Merkerson, and two CEOs for their leadership in fighting cancer. • 5/29, cocktails 6:30 P.M., dinner 7:30 P.M. Waldorf-Astoria Grand Ballroom, 301 Park Ave., at 51st St. (212-204-8947); $600 and up.

"Penguins and Pearls" Gala
The Wildlife Conservation Society's benefit dinner and dance party (featuring some old-school socialites) helps the organization in charge of the city's zoos and aquariums. • 5/30, cocktails 6:30 P.M., dinner 8 P.M., dessert 9:30 P.M. The Central Park Zoo, Fifth Ave. at 64th St. (718-220-5090); $125 (dessert only) and up.

Extrav-O-Rama Musical Benefit
Indie musicians like Sewer Doves, Drian Devan, and Galaxy Rodeo definitely will play this third annual arts and music showcase benefiting the Williamsburg Neighborhood Nursery School; anyone from Rufus Wainwright to Citizen Kafka has been known to show up unannounced. • 5/31 at 8 P.M. Galapagos, 70 N. 6th St., Brooklyn (718-782-5188); $12.

Cantor Fitzgerald Auction
A live and silent fund-raising auction featuring more than 120 items benefits the company's relief fund and the nearly 800 families of Cantor-associated victims of September 11. • 6/3, cocktails 6 P.M., auctions 7:30 to 9 P.M. Sotheby's, 1334 York Ave., at 71st St. (212-596-9920); $175 to $500.

American Art Award Dinner
The museum honors Pfizer CEO Henry A. McKinnell Jr. for his support, with cocktails, dinner, and a viewing of the permanent collection. • 6/3, cocktails 7 P.M., dinner 8 P.M. Whitney Museum of American Art, Madison Ave. at 75th St. (212-606-0381); $1,500 and up.

Other Events

"The Wedding Party"
Just before the Gay Pride Parade, couples are welcome to participate in a marriage ceremony presided over by various clergy. • 5/30, registration 9:30 A.M., ceremony 10 to

PHOTOGRAPHED BY GREGORY GOODE.

Happening

Vive LeRoy!

For an ex-hustler with not one but two thinly veiled memoirs under his belt—and a devoted celebrity following that runs from Sharon Olds and Mary Gaitskill to Courtney Love—the oft-disguised **JT LeRoy** is quite the recluse. But with a rising profile (and his book *Sarah* soon to be a Gus Van Sant movie), his first public reading was inevitable. On May 29, LeRoy emerges from the shadows flanked by Olds, Michael Musto, Sandra Bernhard, Third Eye Blind's Stephan Jenkins, and a few others at—where else?—Barnes & Noble Union Square. (See "The Written Word.")

is deceitful above all things
JT LeRoy

emony 10 to 11:30 A.M. Sherman Statue at Grand Army Plaza, Fifth Ave. at Central Pk. So. (www.theweddingparty.org); $40 per couple.

SOFA Exposition New York
The fifth annual International Exposition of Sculptural Objects and Functional Art includes panels and various experts on hand. • 5/30 and 5/31, 11 A.M. to 8 P.M., 6/1 to 7 P.M., 6/2 and 6/3 noon to 6 P.M. Seventh Regiment Armory, Park Ave. at 67th St. (866-870-SOFA); $16, $28 five-day pass.

BMA First Saturday
The monthly open-house afternoon features Brooklynite Jill Sobule of girl-kissing fame kicking it off in the sculpture garden followed by some tap dancing, film screenings, panels, and the obligatory open-air salsa party. • 6/1, 6 to 11 P.M. Brooklyn Museum of Art, 200 Eastern Pkwy., Brooklyn (718-638-5000); free.

Egg Rolls and Egg Creams Block Party
Celebrating the Lower East Side's multiple heritage (minus the cannolis), the Eldridge Street Project throws its second annual Chinese and Jewish festival, focusing on the cultures, their landmarks, and most important, their food. • 6/2, noon to 5 P.M. Eldridge St. bet. Canal and Division Sts. (212-219-0903); free.

Sports

American Diabetes Association Tour de Cure
If you must go to Westchester, you might as well have a good excuse. • 6/2, 62-mile at 8 A.M., 32-mile at 9 A.M., 15-mile at 10 A.M. Pace University, Pleasantville (800-TOUR-888); $25 registration, $100 fund-raising minimum.

Easter Seals "Roll and Stroll With Me"
Inline skaters, joggers, walkers, and hellcats in wheelchairs raise money for Easter Seals, which teaches disabled people to live independently. All routes start and end at the Chelsea Piers roller rinks. • 6/2 at 8:30 A.M. Celsea Piers Roller Rinks, 22nd St. and West Side Hwy. (212-572-6227); $20, $10 children.

Mothers and Daughters Race Against Teen Smoking
This four-mile run-walk supports organizations that educate teens on the hazards of smoking, though $6 a pack might be more effective. • 6/2 at 9:30 A.M., Pee-Wee race at 9 A.M. Central Park, 72nd St. and Bethesda Terrace (212-860-4455); $30, $20 members, $4 kids.

cue

Kids

Edited by Susan Avery

Events

For Children

Say Cheese in Queens
Learn how to take pictures like the pros. BYO camera. (See box.) • 6/1 at noon, Queens Botanical Garden, 43-50 Main St., Flushing (718-886-3800 or www.queensbotanical.org); $5.

C'mon, Wendy
Peter Pan flies into the Bronx with a retelling of the classic that finds a little boy who won't grow up and the children who love him. • 6/1 at noon and 2 P.M., Lehman College, Lovinger Theatre, Speech & Theatre Building, 250 Bedford Park Blvd. W., the Bronx (718-960-8833 or www.lehman.cuny.edu/lehmancenter); $10. Free parking.

African Adventures
Listen closely as storytellers Queen Nur and Kala JoJo present an old African-American tradition of engaging children via dramatic tales at Symphony Space. The performance, *Sweet Potato Pie and Such*, is followed by a doll-making workshop at the Children's Museum of Manhattan. • 6/1 at 11 A.M.; Symphony Space, 2537 Broadway, near 95th St. (212-864-1414 or www.symphonyspace.org); $10. Save the ticket for a $2 discount to the doll-making workshop at the Children's Museum of Manhattan, 212 W. 83rd St.

Toot, Toot
Ride a train pulled by Thomas the Tank Engine and meet Sir Topham Hatt in upstate Arkville, N.Y. The day includes games, jugglers, magicians, storytellers, and lots of food. It may be a bit out of the way, but it's the closest Thomas is expected to pull in to New York City. • 5/31-6/2 and 6/7-6/9; 9 A.M. to 5 P.M.; Route 28, Arkville, N.Y. (800-642-4443 or www.durr.org); $14.

Dem Bones
Aspiring scientists, age 8 to 12, examine animal bones to learn about wildlife's many adaptations for survival. Question: How long is the femur of a lemur? • 6/2 from 10:30 A.M. to 12:30 P.M.; Bronx Zoo, Bronx River Pkwy. and Fordham Rd. (718-220-6854 or www.wcs.org); $30.

Color Me
Camp Geoffrey, a new program at the Toys 'R' Us in Times Square, beckons kids age 4 to 8, with free, fun activities throughout the month of June. This week it's Crayola Craft Day, where kids make their own crayons and create their own works of art. • 6/4 from 2 to 4 P.M.; Toys 'R' Us, 1514 Broadway, near 44th St. (646-366-8855); free.

Shapely Things to Come
Delight your senses with the interesting shapes found in the blooming gardens of Wave Hill. Sketch a few of your favorites, then combine them into a mixed-media collage. • 6/1, 6/2 from 1 to 4 P.M., Kerlin Learning Center, Wave Hill, W. 249th St. and Independence Ave., Bronx (718-549-3200 or www.wavehill.org); free with admission of $4 for grown-ups, $2 students and seniors, free admission to kids 5 and younger.

Yo, Bro
Lil' Brother, an interactive silent clown comedy, pits two siblings against each other in a competition of meaningless tasks. Who can sleep better, sneeze better . . . get the idea? Eventually, this one-upmanship reveals its true meaning. • Saturdays and Sundays 6/1–6/23 at 1 P.M.; Los Kabayitos Puppet and Children's Theatre, Clemente Soto Velez Cultural and Educational Center, 107 Suffolk St., second fl. (212-307-1118); $12.

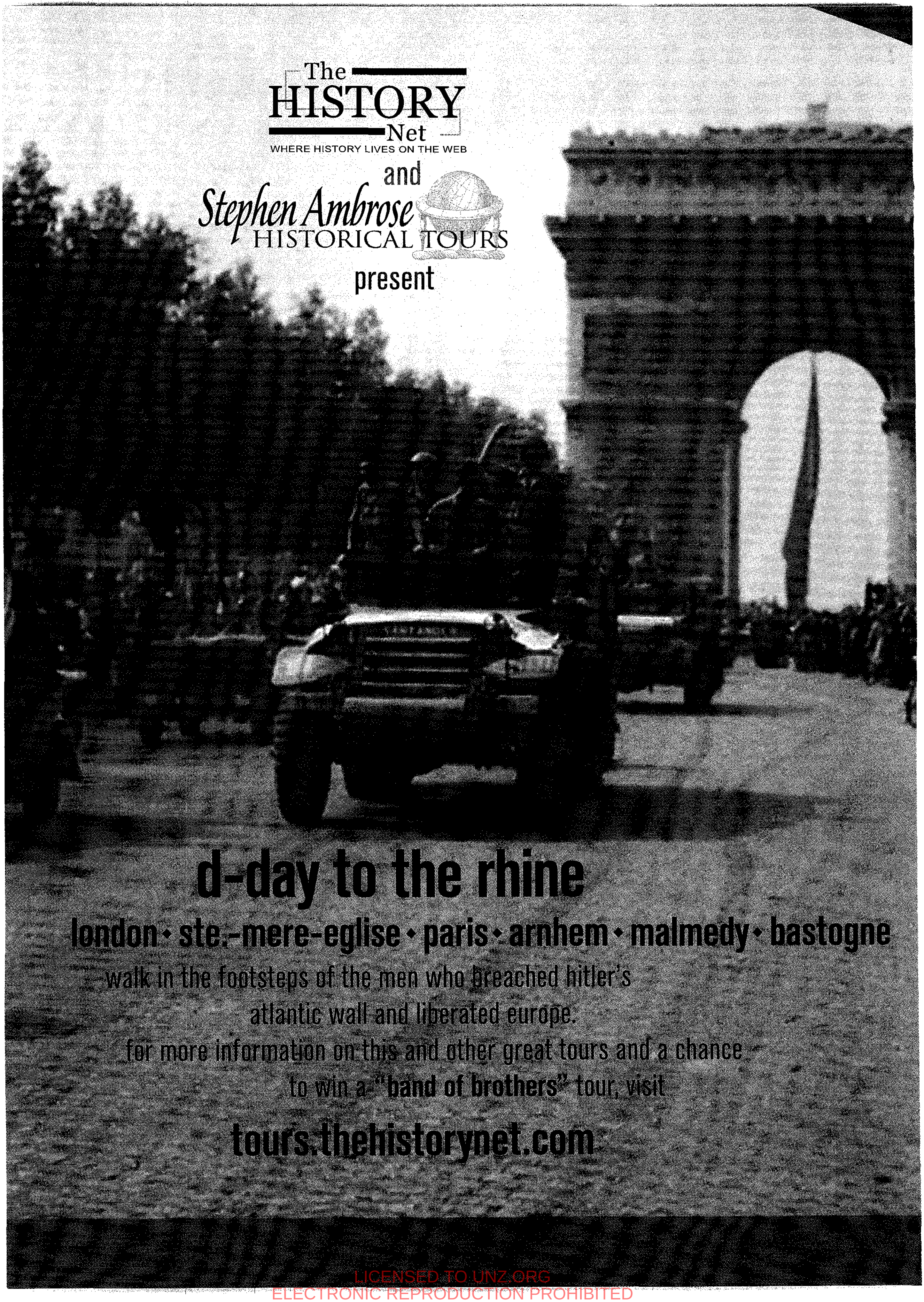
Pan It
The Swedish Cottage at Central Park presents *The Peter Pan Game*. Complete with puppets, hand-painted scenery, and an original score, the show includes requisite mermaids, pirates, lost boys, the Darling family, Tiger Lilly, and a luminous Tinker Bell. Following the performance, kids can put questions to the puppeteers and learn the skills behind the craft. Reservations required. • Through 6/15, Tuesdays through Fridays at 10:30 A.M. and noon, Saturdays at 1 P.M.; Swedish Cottage at Central Park, West Dr. and 79th St., just south of the Delacorte Theatre (212-988-9093 or www.cityparksfoundation.org); $5 adults, $4 kids.

Save That Cake
Two live kids' shows at the 13th Street Repertory: *Wiseacre Farm* finds the whole gang celebrating Cliffie the Pig's fourth birthday. But watch out for the fox who loves to steal birthday cakes. *Rumple Who?* is a musical adaptation of the famous fairy tale "Rumplestiltskin." • *Wiseacre Farm* plays on Saturdays and Sundays at 1 P.M.; *Rumple Who?* is performed on Saturdays at 3 P.M.; 13th Street Repertory Company, 50 W. 13th St. (212-675-6677 or www.13thstreetrep.org); $7 per show.

Happening

Aw, Shoot

Your so-cool digital video cam takes still pictures, too—time to give the kids the old camera and send them to the **Queens Botanical Garden** for a class on basic photographic technique. Pro photographer Audrey Gottlieb will show them how color, form, and movement matter in the moment, and how light and shadow play a part in the end product. "It's very important to start children off *seeing*," explains QBG exec Susan Lacerte. "When you're behind the camera, you see things in different ways, and it gives you a different understanding of the landscape." With 39 acres of green (pictured) available to kids for the snapping, she expects these young amateurs to emerge with something close to picture-perfect. (See "Children's Events.") S.A.



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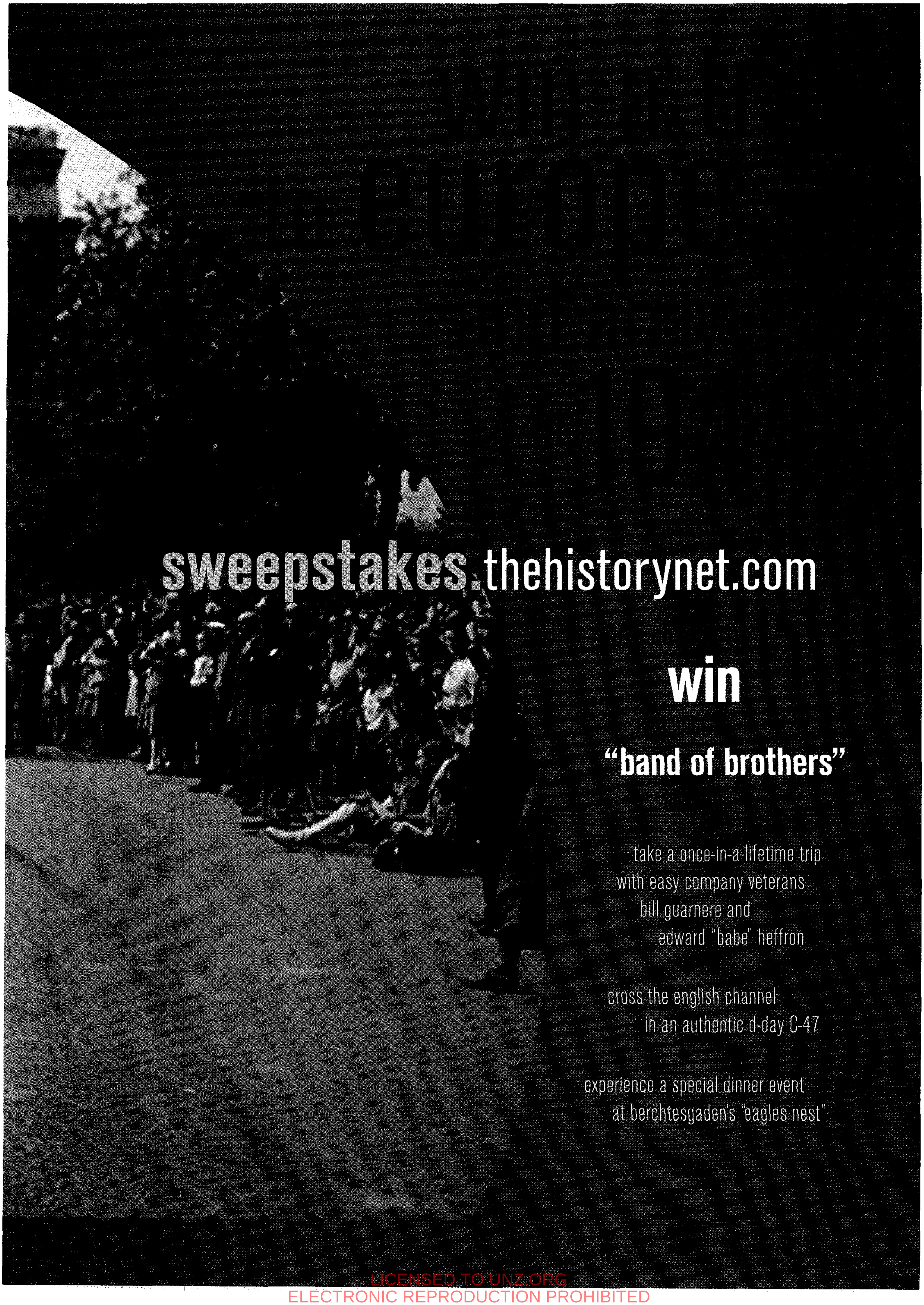

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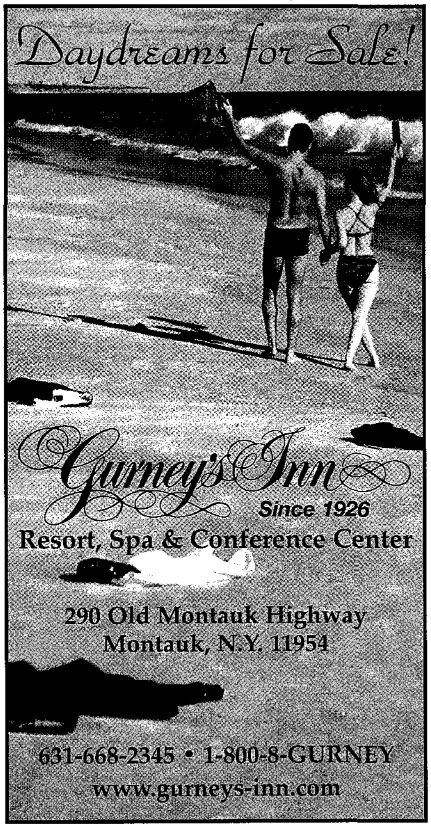

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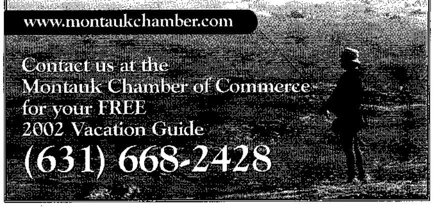

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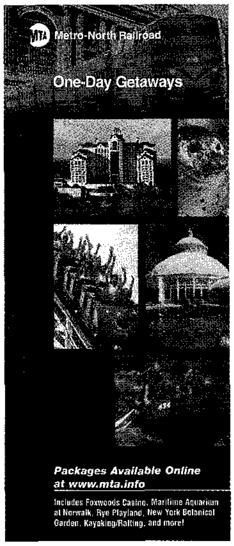

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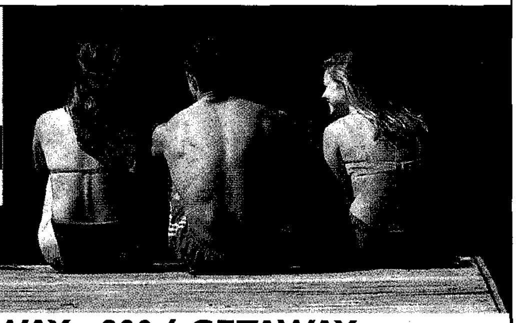

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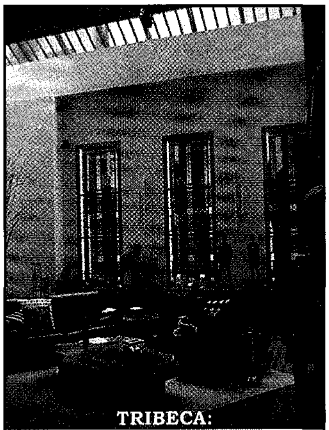

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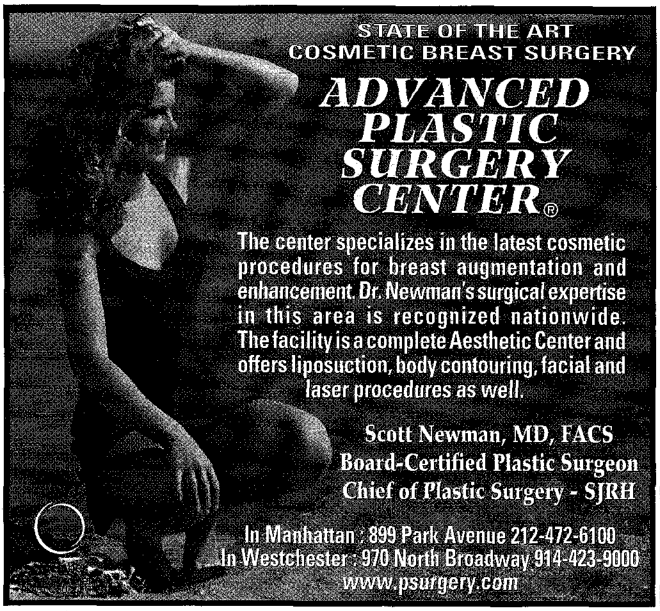

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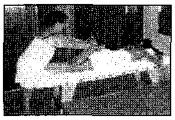

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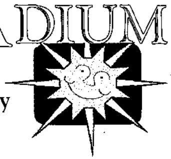

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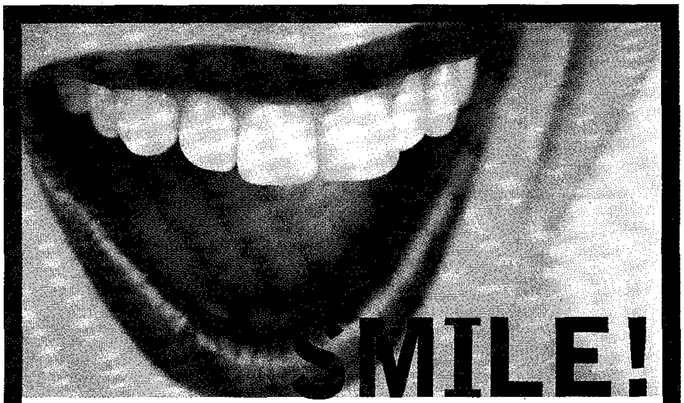

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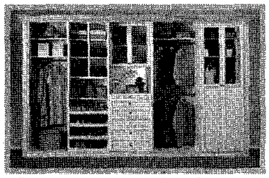

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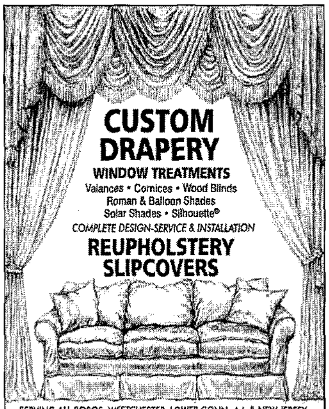

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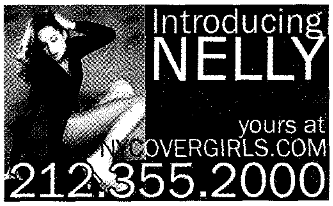
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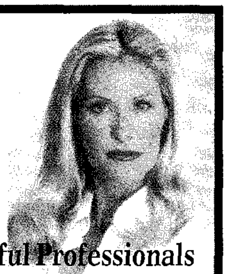

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Animal Lover—Vegetarian, sweet, quiet Jewish female, seeking caring white male, 30-38, who treats animals as well as he treats people. Note/photo. 2467 ✉

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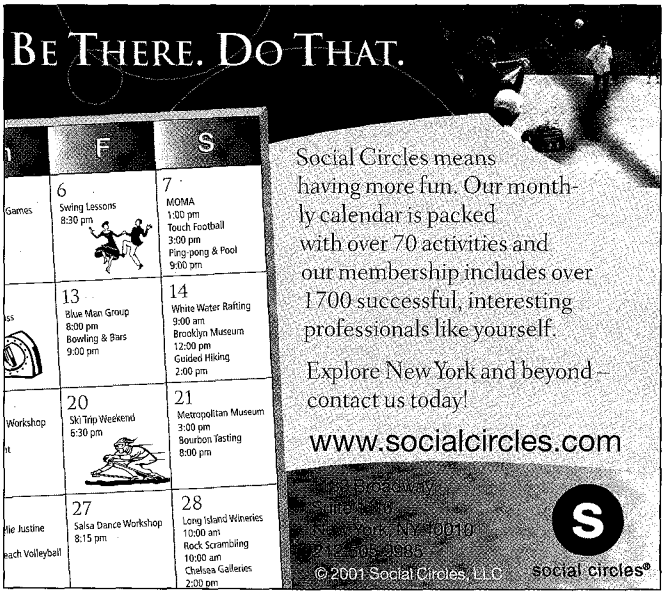
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Soul Mate Wanted—Handsome, successful executive, 52, Jewish Renaissance man, seeks sensitive, attractive woman to share a loving and lasting relationship. Photo, please. 2480 ✉☎

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Attractive, Black, 44-Year-Old—Island woman seeking a sincere, upbeat man, 39-54, for a committed relationship. I enjoy traveling, fine dining, movies and quiet evenings. Race and religion are open. Serious replies only. Recent photo. 2426 ✉☎

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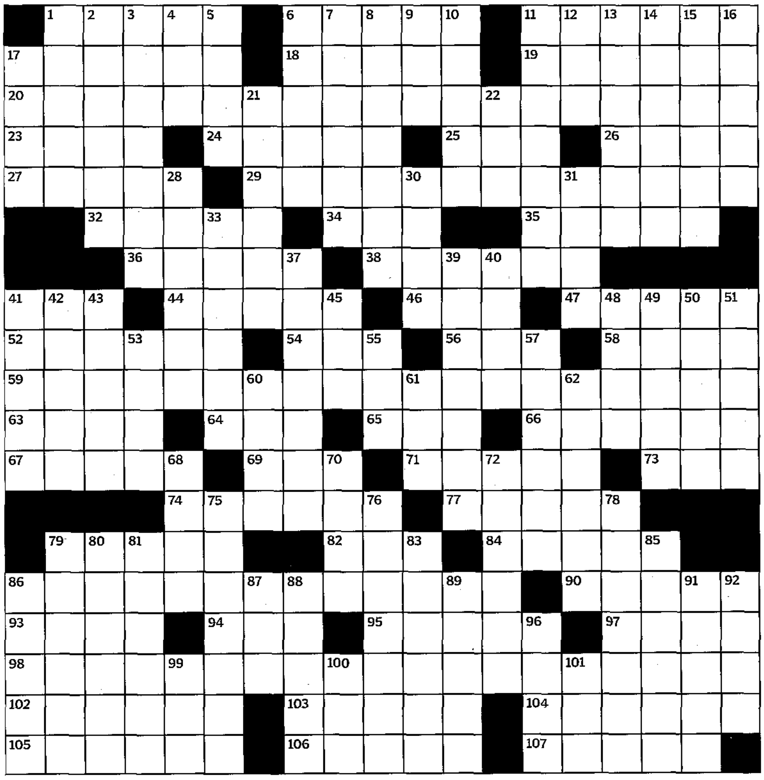

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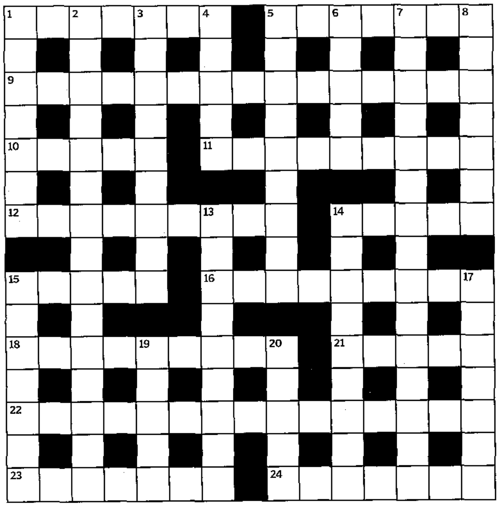
34 Nickname for Edward
35 Happening
36 Like a mad dog
38 Truman portrayer Gary
41 Lettuce variety
44 Hombre's title
46 Yule drink
47 Iridescent shell lining
52 More arthritic
54 Circus safety measure
56 Decay
58 Ellington's "Take —— Train"
59 "Love Life of Henry VIII," by Tennyson
63 Canadian Indian
64 Part of MoMA
65 One side in a debate
66 Nail polish
67 Car-rental biggie
69 Internet access co.
71 Boys'-books author Horatio
73 Woolly female
74 Of the stars
77 Palindromic canoe
79 Analyze grammatically
82 Feline, to Tweety
84 Kelly's "Live" co-host
86 "Kidnapped in the Forum," by Shakespeare
90 —— nous (between us)
93 River to the Caspian
94 Rocky hill
95 In a huff
97 Antelope's playmate
98 "Shipboard Romances," by O'Neill
102 Start of a Kennedy quote
103 Pluralizing letters
104 He played Ashley in "G.W.T.W."
105 Phases
106 —— voce
107 Attack

DOWN

1 Kennel resident
2 Closely cover
3 Pointy
4 Cocktail with cassis
5 Witnessed
6 Western spread
7 "Where ——," Rodgers-Hart song
8 "The Fab Four"
9 U.S.N.A. grad
10 Actress Emma
11 Beginners
12 Ovid's "I love"
13 Put on new shoestrings
14 Sam of chain-store fame
15 Retort to "Am so!"
16 Cry to Macduff
17 Use the teeth
21 Dines at home
22 After all this time
28 Utensil on a pencil
30 Server's edge, in tennis
31 Kiln
33 Airline to Spain
37 Contributor
39 Virginia's largest city
40 "—— Rhythm"
41 Receive the pitch
42 Yellow pigment: var.
43 See-through
45 Kinsman: abbr.
48 Island east of Attu
49 Bell sound
50 Extend a subscription
51 America's bird
53 "Yeah, sure"
55 Cookery amt.
57 Give —— (ogle)
60 Darn!
61 Either a feast —— famine
62 Infuriate
68 Pitts of old films
70 Between sol and do
72 Round Table knight
75 Six-line stanzas
76 Of the utmost indolence
78 Maximally tenderhearted
79 Having the least contamination
80 Where Nome is home
81 Irritating
83 Gunner's enclosure on a tank or plane
85 Mrs. Kowalski
86 Traitorous apostle
87 Fraction of a franc
88 Seagulls' acquaintances
89 Dustin's "Midnight Cowboy" role
91 Send payment
92 Celtic language
96 Congers
99 Shad delicacy
100 U.K. medal
101 Half a bray

The 'Guardian' Crossword Set by Fawley



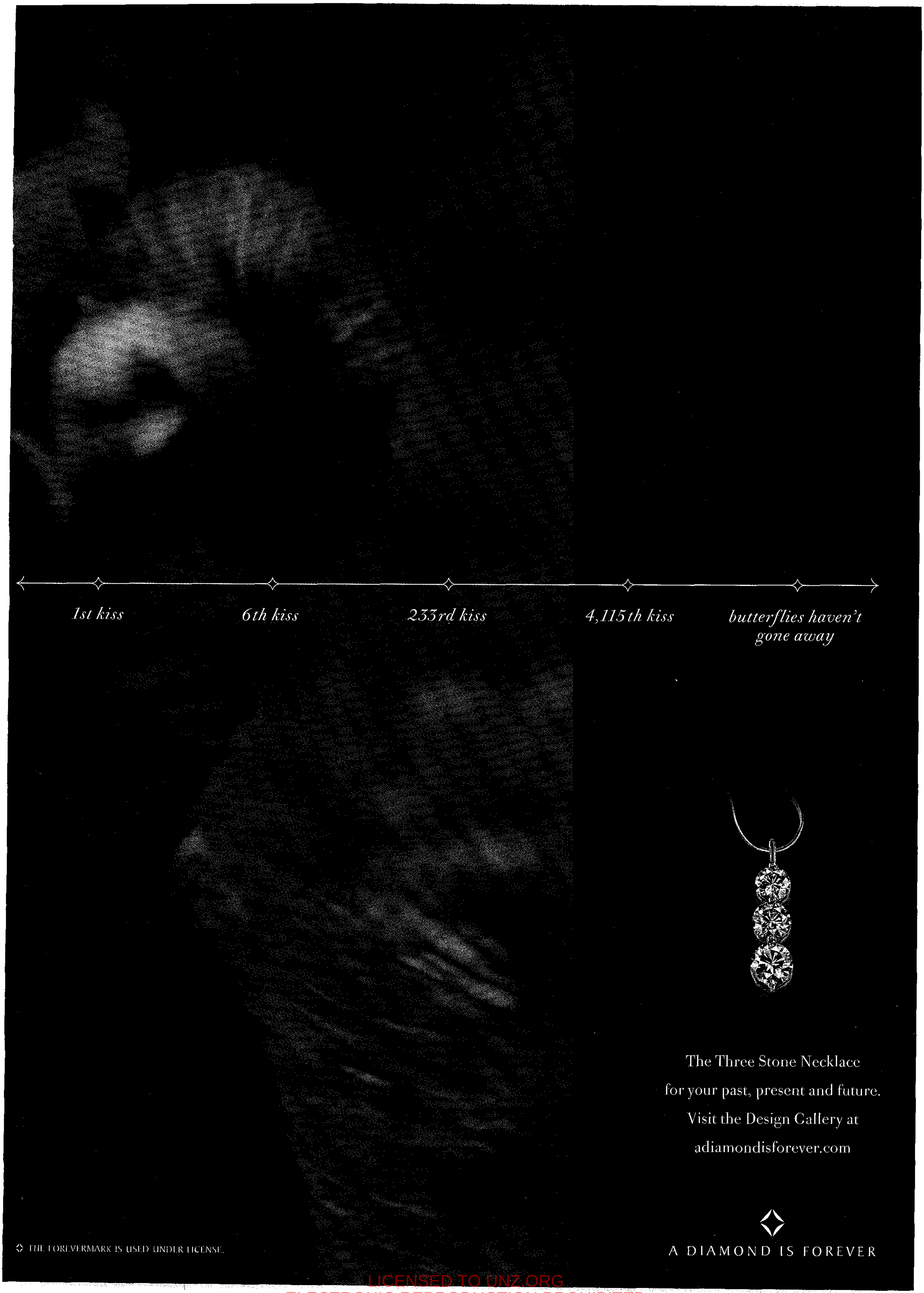
ACROSS

1 Means to convey outcome of CV he concocted, with lie involved. (7)
5 Copper's round his station, discussing old hippie. (7)
9 Reveal intention to lose a particular match? (4,3,4,4)
10 Sycophant at present a bit twisted inside. (5)
11 I'll take steps to click with an audience. (3-6)
12 Making profit from vital cure developed. (9)
14 Very upset—by reckless driver? (3,2)
15 Who's sent off last one of the gang for shellfish? (5)
16 Regular meals offered for nothing in part of Hull. (9)
18 Finally compassionate, as tenant is hosting the French. (9)
21 Heath, for example, fellow located in Wessex. (5)
22 Where one's puffed out, using training facility. (7,8)
23 Plain food served as started is patchy. (7)
24 In future, perhaps, state will accept revolutionary protest. (7)

DOWN

1 Like rabbit food—and get stuck into white meat. (7)
2 Appear barmy—con one of the warders—free! (4,1,5,5)
3 Bent rusty tack found in sailing ship. (5,4)
4 Choose power—up to a point. (5)
5 Curse PE and shamble out. (9)
6 Some fake languishing in "Leader of the Pack"? (5)
7 Dick may consider 20's report in this London HQ. (3,8,4)
8 What may be major endless moan for leading scene setter. (3,4)
13 Broke with type of theatre, independent about it. (9)
14 Message containing stuff about sailor on stage. (9)
15 Is employed on work somewhere in Staffordshire. (7)
17 See studies at first in a stupid way. (7)
19 African currency not available—look into it. (5)
20 One often does the shopping. (5)

SOLUTIONS TO LAST WEEK'S PUZZLES APPEAR ON PAGE 89.



1st kiss

6th kiss

233rd kiss

4,115th kiss

butterflies haven't gone away

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